

SEVEN DAYS

**CLASS
DISMISSED**

Jerscho preschool
loses home

PAGE 16

Here Comes the SUN

Solar power is hot in chilly Vermont,
but what's the forecast?

BY KATHRYN FLAGG
& KEVIN J. KELLEY

VERMONT'S INDEPENDENT VOICE NOVEMBER 12-18, 2014 \$5/1.00 (NO. 3) SEVEN DAYS VERMONT.COM



ITTY BITCOIN ATM

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Dispensing cryptocurrency



SURF'S UP INSIDE

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New fitness trend hangs 10



INTO THE FOLD

PAGE 44

It's taco time at local restos



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TUESDAY 16

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THURSDAY 18 • SUMMIT 16

Success Story

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4

FRIDAY 19

Job Well Done

After two years of work, **Shawmut** staff has been working on the 2008 **Provincetown** award. **Shawmut** staff has been working on the 2008 **Provincetown** award. **Shawmut** staff has been working on the 2008 **Provincetown** award. **Shawmut** staff has been working on the 2008 **Provincetown** award.

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SATURDAY 20

Life Lessons

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SUNDAY 21

Strings That Sing

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MONDAY 22

Thinking Big

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SEE EVERYTHING ON PAGE 38

SATURDAY 16

Natural Talent

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SEE "INTERVIEW" ON PAGE 38



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FAIR GAME SEVEN SEASONS ON VERMONT POLITICS BY JIM HEINTZ

Milne's Miracle

You can forgive **SCOTT MILNE** for believing in the impossible. Last Tuesday, the inexperienced, underfunded Republican gubernatorial candidate did what nobody expected: He nearly took down Gov. **PETER SHUMLIN**, the seemingly all-powerful Democratic leader of a heavily Democratic state.

Now, Milne's in the market for another miracle.

Then, he may try to persuade the Democratic legislature to ignore the will of the voters, historical precedent and his own pledge to abide by the election's results in order to install him as the next governor of Vermont.

But in that vain attempt, he may supply the rearview of goodwill afforded any near-victor who is gracious in defeat.

Milne's already paid it.

Last Wednesday, he scheduled a concession speech at the Sheraton Burlington Hotel, cancelled it and then snuck out of the building without speaking to reporters.

He's not intent again about whether he'll demand a recount, but told *Seven Days* **MIKE SHAW** on Tuesday that he probably won't.

And he's threatened to keep the campaign alive until January. That's when the legislature will pick the next governor, since no candidate reached 50 percent.

In interviews from his hotel-bath, the almost-gov has labored to walk back his pre-election commitment to the Associated Press' **DAVE BRAN** that he would concede the race if he failed to win a plurality.

"If I'm ahead, I expect the legislature will honor the wishes of the people of Vermont," Milne said at the time.

In the end, Shumlin came out 2,434 votes ahead, according to complete results to be certified Wednesday by the state canvassing committee. According to the secretary of state's office, Shumlin won 64.4 percent, while Milne won 35.6 percent and Libertarian **DAVE FELDMAN** 0.4 percent.

Since coming up short, Milne has changed his tune. He told *Seven Days* last week that his team's a constitutional team, but a "challenge" to Shumlin to abide by the election's results.

"[Democrats] had control of both houses. He obviously had more to lose than I did. And he didn't take me up on it," Milne said of his purported challenge. "I imagine now he would like to take me up on it, but he didn't when the time was right."

Asked if he had, in fact, reversed his position, Milne said, "I don't believe I've changed my mind. I believe there was a vote in which 54 percent of the people and

they wanted a different person than Peter Shumlin."

Right, but didn't 55 percent say they wanted a different person than Scott Milne?

"Except I'm not the incumbent governor but you're right," he said. "That's true." Um, what does incumbency have to do with the threshold for victory?

"I believe the election was a referendum on Peter Shumlin, and he lost," Milne said.

Hub. Milne continued his non-concession tour this week in a hours-15-minute interview with radio host **MARK JOHNSON** Tuesday morning on **WDEV**. Displaying his trademark sarcasm, bitterness and pomposity, Milne attacked, in quick succession, Secretary of State **JIM DOUGLAS**, the press, Shumlin and Johnson himself.

**I THINK THE
CONSTITUTION
OUGHT TO BE
CHANGED, FRANKLY,
SO THE PERSON WITH
THE MOST VOTES WINS,
WHICH IS THE CASE IN
MOST STATES AND IS THE
CASE IN MOST ELECTIONS.**

JIM DOUGLAS

"I'm going to continue to talk to folks like you and, you know, all the big shots that want to talk to me, but mostly I'm talking to people on Main Street who [supported my campaign]," Milne said. "If those people think it's best for me to stop making that's what I'll do — very, very clearly."

It's unclear, however, if he's talking to the people who matter most: right now the Republican legislature whose votes he'll require to stay the next from Shumlin.

Rep. **DON TURNER** (R-Milton) and Sen. **JOHN SHUMLIN** (R-Caledonia) — the minority leaders of the House and Senate — called last week that they'd support Milne in January but other small-state members say they won't.

"I think the person who gets the

most votes wins," Rep. **KURT WHEAT** (R-Burlington) says. "It is incredibly close, but unless something changes, I would expect to be voting for the person who got the plurality."

Fury leaders aren't helping Milne's case, either. Though Lt. Gov. **FRANK SCOTT**, the state's top Republican, says Milne is free to fight on, he says he wouldn't personally vote for him in January.

"If it was me, I would vote for the person who had the most votes overall," Scott says.

Former governor **JOHN DOUGLAS**, who introduced Milne at his campaign kickoff and created the candidate's first television ad, says much the same. "The tradition in most cases is to confirm the plurality choice of the electorates, and I think that's a good practice."

Even if Milne's allies thought it wise to join him at the Alamo, the numbers just don't add up. When a joint meeting of the House and Senate convenes in January to pick the next gov, it will include 10 Democrats and Progressives, 42 Republicans and 4 independents. The winner needs 51 votes.

To reach that number, Milne has proposed a novel approach: that legislators should vote the way the districts they serve did.

But even if they followed that rule, according to an analysis conducted by the Vermont Press Bureau's **NEAL SHUMWAY**, Milne and Shumlin would be at 30 votes apiece. And that's assuming that a whole lot of Democrats whose districts voted for Milne — including House Speaker **SCOTT WHEAT** — cast a ballot for Milne.

Breaking news: They won't. "My expectation is that people will observe historical precedent, which is that the winner of the plurality ends up winning the race," Smith says. "He clearly is trying to ignore historical precedent, and that's his prerogative. I don't know whether people will jump to his side on this one."

Over the history buff, Milne was quick last week to cite the example of a **HARRY BLACKLEY**, the second-place finisher in the 1875 Massachusetts governor's race. That year, the legislature passed one phony-voter vote and installed Blackley instead.

"If we move forward, I expect Peter Shumlin has a good likelihood of facing the same fate as John Alden, and I will be Vermont's next governor," Milne said in a press release last Thursday.

What Milne didn't mention was that at least some of the legislators voting on

that January day 38 years ago knew that attorney general **JOHN DOUGLAS** was unseating Alden for fraud. He was later convicted.

According to former state archivist **DAVID SHAPPO**, the legislature has passed over the plurality winner just three of the 35 times it's faced the dilemma.

In 1788, legislators debated incumbent **THOMAS CHITTENDEN** in favor of **MOSES BROWN** after the former was accused in a bribery land deal. In 1835, lawmakers cast 63 inconclusive ballots before going up and letting lieutenant governor **WILLIAM JOHNSON** serve as acting governor. And in 1853, the Democrats and Free Soil Democrats teamed up to steal the state's top jobs from the Whigs whose slate of candidates won plurality.

It's worth noting that, after that little episode, no Democrat won the Vermont governorship for another 100 years.

According to Sanford, Milne's follow-up district scheme simply has no precedent.

"I'm not sure that's ever been done," he says.

The high court has been altered several times since, the process originates with the Vermont Republic's 1777 constitution.

"The thought was, if nobody was to have received a majority, that [legislators] were capable and, perhaps, most qualified to choose the best person to lead this state," says Vermont Law School professor **PETER TUCKERMAN**.

Milne's model, he says, "is not consistent with what the framers wanted." Neither, though, is the notion that legislators must choose the first-place finisher.

"They wanted legislators to be able to select the person who came in No. 2," Tuckerman says. "I think it was a feeling that it would be the subject of some open deliberation in the legislature before legislation cast a ballot."

Notions of democratic representation have changed plenty in the intervening 237 years, and Vermont has steadily chipped away at the caucus. Since 1915, members of Congress have been elected by plurality, yet in 1938, members of the Vermont House have been, and since 1994, statewide general elections of state and state senators have.

Only Vermont's governors, lieutenant governors and treasurers are subject to majority rule today. And Douglas thinks it's time for that to go, too.

"I think the constitution ought to be changed, frankly, so the person with the most voice wins, which is the case in most states and is the case in most elections," he says.

Douglas isn't the first to come up with that idea. Election since in Vermont's

history — including as recently as 2012 — legislators have proposed constitutional amendments to elect these three jobs by plurality. None of those proposals have made it through the state's complex amendment process.

Where politicians stand on the matter often corresponds to how they'll be affected by it.

When Democratic lieutenant governor **JOHN RACINE** lost the 2002 gubernatorial race to Douglas by a margin of 42.4 percent to 44.9 percent, he recalls a conversation he had with his Republican foe shortly before conceding.

"[Douglas] said, 'This is very gracious of you.' And I said, 'You sure you would do the same.'" Racine recalls.

"He looked at me and said, 'You never know.'"

Douglas says he doesn't recall that conversation, but he agrees that in that race, only Racine committed to respecting the will of a plurality. Douglas' thinking evolved over the years, he says. By the time he faced a challenge from Democrat **DAVE JOHNSON** and his losing independent **ANDREW POLANSKY**, he was committed to plurality rule. "Then, I think, we were contemplating joining forces to elect one of our own if Douglas failed to clear the 50 percent threshold. In the end, the point was moot, since Douglas won 53.4 percent."

"That led me to believe even more strongly that we ought to change the constitution," Douglas declares.

The way Racine sees it, Milne's arguments are "convenient for him, frankly."

"You can make your arguments to justify any conclusion you want to come to," he says.

Taking a stark opposite plurality rule is dangerous, in Sen. Jack HAZEN (D-Grand Isle) points out, "because you never know when it's going to bite you."

And that's what's most troubling about Milne's, Turner's and Becerra's positions on the matter: If recent trends persist, it's far more likely that a Democratic legislature will face the question of whether to elect a Republican plurality-winner than the opposite scenario.

And you can bet that if Milne's and Becerra's roles were reversed, the GOP candidate would be screaming bloody murder that the arrogant Democratic majority was attempting to subvert Vermont's democracy. ☐

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Close Call: Seven Reasons Shumlin Nearly Lost

BY PAUL HEINTZ

Throughout the fall, Republican gubernatorial candidate Scott Milne repeatedly claimed he'd be the first challenger to topple an incumbent Vermont governor since Phil pulled it off in 1962.

On Election Day, he came remarkably close.

According to unofficial results from the secretary of state's office, Milne came within 2,434 votes of beating two-term Democratic Gov. Peter Shumlin. The incumbent won 86,569 votes, or 66.4 percent, while the challenger took 87,073 votes, or 65.1 percent.

Since neither candidate cleared the 50 percent threshold, the race will be held next January by the 180 members of the Vermont House and Senate, who will select a governor by secret ballot from among the top three vote-getters.

The last time an incumbent governor found himself in the mercy of the legislature was in 1945, when first-term Democrat Madeline Kinn won 47 percent of the vote, compared with Republican lieutenant governor Peter Smith's 38.2 percent. Keeping Kinn from a majority that year was a challenge from the left. Burlington mayor Bert Sanders took 14.4 percent of the vote.

Milne's near-plateau this year in all the races remarkably given that the closest thing to a spoiler was Libertarian Dan Pelton, a conservative who likely drew more support from Milne's base than from Shumlin's. If Milne took even half of Pelton's 6,138 votes, the Republican would have won a plurality.

So how did Shumlin come so close to losing?

It's impossible to divine demographic data from Tuesday's election returns, but it is possible to parse geographic trends, since each of the state's 225 polling places reports its results separately. In Vermont, most such precincts correspond to the state's 250 towns and cities, but some larger municipalities are broken into multiple precincts. Burlington, for example, includes seven of them.

Milne drew support from a broad geographic range, winning a plurality in 182 precincts, while Shumlin did so in just 102 (the contests in Woodbury). That's not unusual, given that Republican candidates tend to do better in Vermont's rural, less-populated municipalities while Democrats perform better in denser towns and cities.

More surprising is how well Milne did in Vermont's population centers. Shumlin won the big valleys — Burlington's 5,604 gubernatorial voters — by a 66 percent to

22 percent margin, and he also won South Burlington. But Milne came away with more votes in three of the state's other five top-voting municipalities: Essex, Colchester and Rutland City.

In fact, Milne won 30 of Vermont's 30 top-township towns and cities — including Williston, Barre Town, Nelson and Barre City Shumlin, meanwhile, took Bennington, Montpelier, Hardwick and Middlebury.

Another way to look at it is through the lens of Vermont's 15 Senate districts, which align roughly with the state's 14 counties (Essex and Orleans counties share a district). Of those, Milne won a slight, while Shumlin won five.

Shumlin pulled big numbers in liberal Clarendon and Windham counties but he just crashed in moderate Franklin and Rutland counties. The latter two featured a host of competitive House and Senate races, which may have bolstered turnout there.

More interestingly for Shumlin, He came out 100 votes short in Washington County, which tends to vote for Democrats, but in home turf to Milne and his well-connected family. As liberal pundit John Wolcott noted on his Vermont Political Observer blog, Democratic and Progressive senate candidates won hard-fought contests in Washington and Orange counties, while Shumlin lost both.

In fact, the incumbent's margin of victory was so slim that he was more votes than just four of the Senate's 30 members in their respective districts. Of those he outperformed — Windham's Bruce Balint, Bennington's Ben Campion, and Chittenden's Michael Stronks and David Zackerman — only the last had previously run for countywide office.

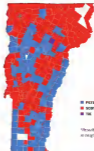
The most important number in the 2014 gubernatorial race was 436. That's the percentage of Vermont's 443,400 registered voters who actually cast a ballot — a record low.

In liberal Vermont, Democrats tend to do better when presidential or U.S. Senate races draw broad voter turnout. This year, the only contest to draw any excitement at all was first for lieutenant governor — a largely uncontested position.

Though Milne came closer to dethroning Shumlin than either of the incumbent's previous Republican foes — Ben Doherty in 2000 and Randy Kinn in 2012 — Milne won fewer raw votes than either of his predecessors. Doherty took 125,253 votes, Brock took 103,640 and Milne just 87,073.

The drop-off was far steeper for Shumlin. Two years ago when he shared the ballot with President Barack Obama and Senator Kerrie Sanders, the governor

GOVERNOR'S RACE RESULTS



■ PETER SHUMLIN
■ SCOTT MILNE
■ TIE

*Results of votes left blank are included in neighboring districts

	NO. OF VOTES	PERCENTAGE OF TOTAL
PETER SHUMLIN Democrat	86,569	66.4 percent
SCOTT MILNE Republican	87,073	65.1 percent
DAN PELTON Libertarian	6,138	4.6 percent
DAVE PLYTON Independent	2,157	1.6 percent
PETER SAUNDERS/ROBERTA LIVING LIVING	1,978	1.5 percent
BARBARA PETERSON Independent	1,424	0.7 percent
DAVE GARDNER Independent	1,065	0.7 percent

NOTE: IN VOTES 702
TOTAL VOTES 180,287

Source: Vermont Secretary of State's Office unofficial results

won 170,319 votes. This year, he won barely more than half that: 89,509.

Across the board, Democrats felt the effects of Vermont's historically low turnout. Running against Republican Mark Denko, the same opponent he faced two years ago, Congressman Peter Welch (D-Vt.) dropped more than 7 percentage points this time around, to 64.4 percent.

But Welch, who shares Shumlin's center-left politics, won 55.9-50 more votes than the governor. How to explain that — and, more broadly, the governor's dismal performance?

In recent days, seven Democrats with nearly a dozen Vermont politicians to select their theories. Most — particularly Democrats close to the Shumlin administration — declined to speak on the record. We asked their idea in one seven-bullet list.

The Base Problem

One reason Democrats didn't turn out. Many have soured on Shumlin, who won a competitive primary in 2010 by playing liberal issues — including logging pay increases and shutting down Vermont Yankee nuclear power plant — but his race took to the center.

Democrats such as Watersbury activist

Essex River showed up to the polls but refused to vote for Shumlin.

People who would otherwise vote pretty much a straight ticket made a point of voting to not. "Except for Gov. Shumlin," says Kinn, who serves as a state committee woman for the Vermont Democratic Party. Among the factors that he listed are the base's Shumlin's center-left liberal leanings.

David Racine, his support for Vermont Gas pipeline, tax raises, his 2013 legislative focus on welfare reform and skepticism over whether he'll follow through on enacting single-payer health care reform.

The Independent Problem

One of the more interesting findings of a Carleton Polling Institute survey completed a month before the election was that more independents disapproved of Shumlin's performance than approved of it.

Why? It's impossible to say for sure, but two issues likely played a role: rapidly rising property taxes and health care reform. Regarding the latter independent voters were likely angry about Vermont Health Connect's combining performance issues and uncertainty about Shumlin's single-payer ambitions.

POLITICS

SHUMLIN VERSUS MILNE IN VERMONT'S BIGGEST MUNICIPALITIES

	SHUMLIN	SHUMLIN %	MILNE	MILNE %	TOTAL*
Burlington	9,421	98.6	2,276	23.7	9,648
North Ferrisburgh	2,032	91.8	1,783	86.9	3,815
South Ferrisburgh	2,932	97.7	2,778	92.1	5,710
Colchester	1,936	45.6	2,382	56.4	4,318
Wilmington City	1,737	42.1	2,392	57.2	4,129
Berlin	2,583	62.9	1,148	29	4,131
Windsor	1,434	44.8	1,494	47.7	2,928
Montpelier	1,918	53.9	754	20	3,072
Northford	1,244	80	1,044	36.9	2,288
South Town	28	25.2	884	88.8	912

*Total numbers include ballots cast for the other gubernatorial candidates as well as absentee ballots. Source: Vermont Secretary of State's Office, www.Vermont.gov

"To this day, we don't know what it is," Sen. Dick Mason (D-Grand Isle), a moderate Democrat, says of single paper "People were very fearful of what would happen."

Shumlin's Competence Problem

Shumlin has long touted his ability to "get tough things done." But for the past year, his administration has struggled to get Vermont Health Connect operating as advertised.

Whether or not it's fair to pin Governor's transition Vermont's problems, months of negative media coverage surely eroded public confidence in Shumlin, and it ate into his vote totals.

"I don't think it's a reputation of the union Shumlin and others have had," says Rep. Chris Pearson (D-Burlington). "I think it's a comment on the erosion, which has been less than stellar."

Milne's Competence Problem

Ironically, Milne's lack of electoral experience, difficulty debating, inability to raise money and green campaign skills may have helped him in the end. Because reporters and pundits didn't take him seriously, power Democrats saw no reason to get motivated. Others felt free to cast a protest vote for Milne, Feltus or the four other candidates in the race.

Insiders say Shumlin's campaign recognized the threat in September, which prompted it to spend heavily on television advertising rather than expected. But the campaign couldn't truly sound the alarm, let a moderate Vermont Republican to unite around Milne or outside groups to contest in his campaign.

It's tempting to say that a more experienced or better-funded opponent — such as Brock L. Cox, Phil Scott, Rep. Heidi Schumacher (St-Albans) or retired banker Bruce Lunsen — could have outperformed Milne. But if any of them had gotten into the race, Shumlin and his Democratic allies would have stepped up their game.

Feliciano Hype

Currently, Feliciano appeared to be a more natural campaigner and more

polished debater than Milne. An early burst of support from conservative Republicans gave him credibility with the press, as did the imprimatur of pro boom campaign manager Dorcas Johnson.

Many political observers expected Shumlin to come in under 10 percent, but they figured Feliciano would contain a bigger slice of the conservative pie, leaving the race safer in Shumlin's hands.

They were wrong. Feliciano won 10 percent of the vote in his hometown of Essex and did well in a handful of other northeastern towns, but he barely registered in the state's four southwestern counties. In the end, he won just 4.5 percent statewide.

That means Shumlin later either felt more comfortable voting for a Republican or voters more attracted to Milne's comparatively moderate message.

The Likability Problem

There's a reason Shumlin himself was never featured in any of the two TV ads, while then Patrick Leahy (D-Vt.) was, after four years as governor and two decades in the legislature. Shumlin appears to have developed an unfavorable personal reputation outside of Montpelier.

One factor that may have played a bigger role than anticipated was last summer's controversy over a land deal between Shumlin and an East Montpelier neighbor. The governor's frequent out-of-state trips probably didn't help, either. Milne never stopped hammering him about that.

National Headwinds

Vermont politics don't operate in a vacuum. The same national headlines that hurt Democratic gubernatorial candidates throughout the country pulled them into Vermont, too.

Throughout the country, voters appeared frustrated with the slow pace of the economic recovery. Here in Vermont, those struggling with a growing affordability crisis may have been looking for someone to blame. And in a low-turnout election, it's the angriest voters who show up at the polls. ☐

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Popular Jericho Preschool Faces Expulsion

BY ALICIA FREERE

Blink slow and sleep didn't seem to bother preschoolers swinging on the Saxton Hill School playground as they chattered last week about sliding and building with logs.

Their parents and teachers, however, have something weightier on their minds: finding a new location for the school.

For the last 29 years, Saxton Hill has inhabited a red clapboard building beside Jericho's historic Old Red Mill. The Jericho Historical Society owns the space and runs it to the school, which, at 50, claims to be Vermont's oldest parent cooperative-run preschool.

By most accounts, the rental arrangement has been amicable. Which is why parents say they were surprised when — seemingly out of the blue — the historical society told them Saxton Hill would have to leave when its two-year lease ends this summer.

"We were in no way prepared for it," said Emily Banks, a parent and president of the school's board.

"We can't just pick up and move willy-nilly," and Michele Campbell, who's worked at Saxton Hill for more than two decades, as she scanned the property. "We need to be able to find a place with some of the amenities we have here."

Obsessed to the child, four kids climbed over logs in the woods, several others scrambled up and down what will become their sliding hill in winter. On less-slick days, kids climb trees in a wooded area known as the Maple Jungle. The playground boasts a zip line, a slide on which kids balance and a sculpture garden, as well as a standard swing set and sandbox.

The historical society voted 10-to-1 against renewing the lease during its September 11 meeting. Explained, board president Ann Squires became an advocate, first trying to extend the lifespan of the property's leach field as long as possible. "A preschool uses a tremendous amount of water," she said. Replacing the septic system could cost upwards of \$100,000. Squires continued — in part because it's located next to wetlands and a river at a time when the Vermont Agency of Natural Resources is developing more stringent septic standards.

Saxton Hill School has used the same leach field for the last 24 years and when the leach field for the mill and nearby coffeehouse failed four years ago, their buildings began sharing the septic system. In an effort to take pressure off the septic system, the historical society plans to convert the school building to an office for use as two individuals. It doesn't currently intend to terminate the leases of several animals who live on the property.

Forty-nine children ages 3 to 6 are

EDUCATION



On their play in the Maple Jungle.

enrolled at Saxton Hill, a certified preschool and kindergarten that draws families from surrounding towns, including Underhill and Essex. Parents rave about the place, where children are encouraged to be autonomous and spend lots of time outside. Kids use hammers to prepare their own snacks and are given access to hammers and other real tools.

"Kids are treated with a tremendous amount of respect," raved Louisa Hill, a Jericho resident whose two daughters spent two years at Saxton Hill. "It's kind of wild."

According to Banks, the on-up model keeps tuition low — the annual cost to attend three days a week is less than \$10,000. Parents do everything from teaching to home long snow.

Not surprisingly, the school has a loyal and active group of parents — current and past — and alumnae. Debbie Leonard, a mother of three, whose 3-year-old son is enrolled, isn't the only former student who now sends her own children there. "Most of our current friends are parents from Saxton Hill School," said parent Deanna Papenberger. "There's this connection that is ongoing no matter when your child was there."

Disturbed by the prospect of having to uproot their entire school, parents pleaded for another year. The historical society

suspended to their October 14 letter with a three-sentence letter declining to extend the lease but offering to serve as a reference for the school. Earlier, the historical society had agreed to give the school another month — saving it from having to move before the end of the school year — but no longer.

TIMING APPEARS TO BE THE PRIMARY SOURCE OF FRICTION BETWEEN TWO CORNERSTONE INSTITUTIONS OF THE JERICHO COMMUNITY.

Jericho, a town of roughly 5,000 people, has a rich history. It consists of three villages along the Brown River that collectively boast the state's oldest general store, a town green and several historic churches. Jericho was the bridgehead of Whose "Snowflake" Bentley, a farmer who passed time for his photographs of snowflakes.

The Jericho Historical Society, a nonprofit founded in 1973, has played a key role in preserving the town's heritage. In addition to maintaining the buildings themselves, it runs a craft shop and a Bentley photo exhibit in the Old Red Mill.

Squires said the historical society is simply fulfilling its role. "We are stewards of this national historic site, and it's our job to protect it."

Timing appears to be the primary source of friction between two cornerstone institutions of the Jericho community — and the "point that creates pain," according to Leonard. "The success of the school is not physical space. We could easily recreate this somewhere else. Just the time frame is what seems unreasonable."

Squires contended that the historical society gave ample notice to the preschool. "We notified them as soon as we figured out we had a problem," she said, pointing out that the current septic system does fail, the preschool would be displaced in a more abrupt fashion.

Parents also say they are worried about what the uncertainty will mean for the school's bottom line. It could disrupt the thirded summer camps Saxton Hill runs — in robotics, Lego and arts — which bring in approximately \$12,000 in revenue each year, according to Banks.

Pragmatic parents may also be put off



(AP Photo/Carolyn Cole)

by the school's impending displacement. My guess is we're going to have problems filling spots," Campbell said.

"We need, at minimum, 50 percent enrollment to match operating budget," explained Papasophies. "I hope this doesn't send us to the deep end."

Adding to the frustration, Parents say they haven't gotten clear answers about why the historical society is booting them so strongly. They wonder: Is the segregation situation so dire that they can't stay another year?

"We tried to get more details or information to see if there is any immediate danger," Banks said, but the board has rebuffed requests to discuss the issue in detail together.

Campbell put it this way: "If there is an issue that arises with children... We teach them to all work together to come to some sort of a compromise. For me as an educator, it's very frustrating when grown-ups refuse to do that."

Regardless of the current spat, parents credit the historical society with being "incredibly generous" for renting the space to Simon Hill as a reasonable rent for as long as it's been there. A few landlord-tenant problems arise, but nothing serious. According to Campbell, historical society members have expressed concern that the children could be sad when they play in the woods. They also requested that the school remove an up tree and decline from the woods out of concern that they would damage the natural area.

Squires said these problems had been "raised over" and did not contribute to the historical society's decision.

"We have put money into this building year after year — new flooring, new lighting, new toilets — which is not typical for a school," said Papasophies. "We've been wonderful tenants." She pointed out that

the school recently invested thousands of dollars in a new playground.

Parents are circulating a petition around the community, hoping to put "gentle pressure" on the historical society to extend the lease. But they aren't banking on it. They've started seeking out new locations and are drawing up contingency plans — such as setting up temporary space in a church or another school.

Banks and the group found one potential site, but it won't be available by their move-out date. They want to stay in Jericho — a central location for families coming from surrounding towns.

Despite Simon Hill's prominent place in the community, many aren't sure of the school's predicament. A woman volunteering at the craft store across the street hadn't heard anything about it. Neither had Rep. George Till (D-Jericho) — though he did note that Simon Hill School was the reason his family moved to the town 36 years ago.

Hill and other parents are starting a capital campaign to raise the \$60,000 they estimate they'll need to cover costs associated with moving to a new location. "Everyone wants to be by," Banks said.

Like the preschool, the historical society is trying to buy time and make the most of limited resources. "This is a national historical site, so what the board said was we would do everything possible to extend the life of the site as long as we can," said Squires.

Leonard said that the school, which started in 1974, should be considered an important piece of Jericho's heritage. "I grew up in Jericho. My dad also grew up in Jericho... In terms of preserving the legacy of Jericho, I feel as if it's strongly about that, too, but Simon Hill is just as much a part of that legacy." ☐

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Tally Lapse: Why the Long Wait for Election Results?

BY MARK DAVIS

Ryan Mason ran for high ballot in Addison County, so he was eager to see the results from Election Day voting. In its Thursday edition, the twice-weekly *Addison County Independent* printed a final tally showing Mason falling just short of the win. But the Democrat held out hope, anxiously awaiting the official government count.

The wait turned out to be longer than expected.

The Vermont Secretary of State's Office did not post results from three Addison County precincts until Saturday, four days after Tuesday's election. According to the government tally, Mason lost by 1 percent, which made him think about requesting a recount.

"That calls into question the validity of the final results when you have so much time lapse, especially when it's supposed to be electronic and easy to utilize," Mason said.

He was annoyed that the secretary of state's office was not providing results while the media was. "That was extremely frustrating."

**I CAME RIGHT BACK
HERE AND FILED MY
UNOFFICIAL REPORT
WITH THEIR OFFICE BY 11 P.M.**

BOLTON TOWN CLERK AMY GREVER

Across Vermont on election night, reporters — many prepping back at the work of the Associated Press — were able to give the public and politicians fairly comprehensive vote tallies. In the following days, the results dominated the news, particularly the thin margin separating Democratic Gov. Peter Dineen and Republican challenger Scott Milne.

Yet, days after the polls closed, a message as the secretary of state's website said to check back over the weekend for full results. Why, in 2014, are media outlets able to provide the public with voting results faster than the government?

Town clerks point to the secretary of state's office. And state officials largely blame town clerks. But both sides agree that, while the system has improved in recent years, more needs to be done.

Secretary of State Jim Condon said his office has made great strides in providing more timely election results, noting that

before 2012 the office didn't offer results online. Now the office has a website to which town clerks can transmit their tallies, and the results are uploaded into a user-friendly map. Condon and they are developing a new data-entry system to provide faster results by 2016.

Nonetheless, Condon said, providing election-night results isn't his top concern.

the focus of the elections division on the election night."

That much was clear.

After polls closed, the AP provided results from many more precincts than did the state. By the next morning, the AP had results from every one of Vermont's 275 precincts, while secretary of state's office was still missing more than 25 of them.

ing the results in to the secretary of state's database.

"I came right back here and filed my unofficial report with their office by 11 p.m.," Grever said. "I made sure I got my information in, and double-checked the numbers to make sure I had the correct information uploaded."

In so doing, Condon acknowledged that



His primary obligation is making the voters official. On the Wednesday after election week, Condon and his census committee — a representative from each of Vermont's political parties — must jointly certify the results, before which time the voters are considered unofficial.

"I have an elections team of five providing support for all elections officials, answering questions for voters and candidates, and doing what needs to get done behind the scenes," Condon said in an email. "Our focus is on providing accurate official results for the census committee. We want to have 100 percent results the night of, however, we do not have the staffing to contact every town clerk, nor is that

Seven Days called town clerks from four of those communities on Thursday morning and easily obtained gubernatorial election results from all of them.

Clerks in two of those communities, Bolton and Grand Isle, said they had entered their results into the secretary of state's database on election night, and were surprised to hear the voters from their towns hadn't shown up.

"We sent it in to their database," Grand Isle assistant town clerk Melissa Borden said. "That was the very first thing we did."

In Bolton, town clerk Amy Grever said she had 33 volunteers counting votes by hand at the town's polling site on election night. She then drove back to her office to

there were technical problems in displaying results from a few communities that reported.

Condon also pointed to a state law passed last year that required town clerks to send his office unofficial vote counts on election night. Not all clerks complied, Condon said.

By Friday afternoon, still after Milne had started discussing his next steps, the secretary of state still lacked the results from 10 precincts.

Town clerks in Weybridge and Victory, two of the precincts absent from the secretary of state's website until the weekend, told Seven Days that they were unaware of the new requirement. They assumed they

POLITICS

TOWN CLERKS POINT TO THE SECRETARY OF STATE'S OFFICE. AND THAT OFFICE LARGELY BLAMES TOWN CLERKS.

had fulfilled their legal obligation, they said, when they sent results, via certified mail, the day after the election.

"It is the town clerk responsibility to enter the results into the online system or, in an instance where they are unable to do so for any reason, to call, fax or email them in to our office," Gordon said. "It is their statutory obligation to report to us on election night."

Rubler then wait for results, outside such as the AP close the doors because they want to get information to the public as quickly as possible, AP spokesman Paul Colford said. "That's our bread and butter on election night," Colford said. "It's built on speed and trying to expeditiously



deliver the numbers that the states are often slow to deliver."

As determined by the AP to get full results that a representative from the news agency called Victory clerk Carol Koster at home at 11:45 p.m. on election night. It wasn't until Sunday that the secretary of state had the same results from Victory, population 55, on its site.

Wethbridge town clerk Scott Wiles and the Addison County Independent got his email announcing preliminary vote counts on election night. Like many newspapers across the state, it had made arrangements to be on the list.

Why wasn't the secretary of state included? They never asked to be, Wiles said.

Mason, the would be built, was grateful that at least his local paper had taken the initiative. ☺

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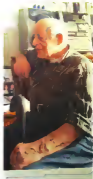
Raymond A. Viens

1924-2014 MENDOCINO

Raymond A. Viens, 89, passed away on November 9, 2014, surrounded by his loving family. He was born on St. Albans Bay VT, on January 24, 1924, to Philippe and Amanda (Lussier) Viens. He worked for McDonald's Parking and Burlington High School. He married the love of his life, Cheryl Thibault, on June 3, 1950. He was a member of the Knights of Columbus and St. John the Baptist.

Left to cherish his memory are his wife, Cheryl, children: Audette (Philip) Nagin, Raymond (Lynn) Viens, Ross (Sara) Chisone, Doris (Paul) Provost, Gerald (Sharon) Viens, and Richard (Tracy) Viens. 36 grandchildren, 13 great grandchildren, brother Joseph (Lynn) Viens, sisters Anne Cote and Marie Brezina, Sister Bertha Viens, sister-in-law Therese Viens, many nieces, nephews and cousins, and countless friends.

A Mass of Christian Burial will be held at 11 a.m. on Saturday November 15, 2014, at St. Francis Xavier Catholic Church in Mendocino, CA. Donations may be made to the Mendocino Hospice House or St. Francis Xavier School. Condolences may be shared with the family online at sevendaysvt.com. Arrangements are under the care and direction of Lufkin Funeral Home and Cremation Service.



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around Burlington, the article laid a clear roadmap to it. Immediately after publication, the encampment was dismantled by the authorities and its occupants dispersed. Coincidence?

I saw this landslide come encroaching before Latippe moved into it (although he claimed in the article to have created it himself). It was all the more depressing because of the scenic beauty it leaks out upon. An earthly bench, or bed, was carved into this granite, a bed of dirt so compressed it is clear that it had been worn in night after night, for who knows how long. This encampment, like the problem of homelessness in this town, is far older and more entrenched

than Steven Dey's reports. Now the dirt bed is all that's left.

Elizabeth Davis
BURLINGTON

Editor's note: In describing the location of the encampment, Steven Dey followed guidelines established by Latippe and organizers of the 100,000 Homeless Campaign.

REGULATORS ARE OUT OF TOUCH

Thank you for the wonderfully written article on the challenges facing today's farmers in dealing with persons sitting behind desks in Washington, DC.

[Farmers Ban Afloat of Labor Laws — and Pay for It? October 15]. Many have never grown a pot of potatoes in hang on their porch, let alone farmed hundreds of acres.

Prior to the 1980s, farming was left to those who owned the land and the rules — if there were any — came from local governments. This changed when the world wars began. The opportunity to gain money from farming became a high priority. Rules were paramount to sustain the money flow. The environment, and those who farmed, took a backseat to sustaining the money flow. Rules and regulations were written by politicians and government workers sitting at desks,

hundreds or thousands of miles from those they were and are regulating. Regulations have a nasty habit of multiplying. I was not surprised to learn that Jack Lazor is feeling smothered by them.

I am delighted that the Lazor's neighbors came to their aid. In the early days, that was always the case. What is needed now is to damp the DC rules and regulations and return to loving the land, as the Lazor's have done for their entire lives.

Kate Glegg
SOUTH BURLINGTON

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Then and Still: Vermont Humanities Conference Examines the Legacy of the Civil War

BY AMY LILLY

The American Civil War has spawned countless book-length studies, literary and cinematic recreations, and historical reenactments. When Yale history scholar David W. Blight was writing his dissertation on the late-literate Frederick Douglass, however, he happened on a less-explored thread of inquiry. He found himself studying how the war has been remembered since it ended, on May 9, 1865.

"When I got into the postwar sources—Douglass lived 30 years after the war—I found that he was arguing at Union veterans' meetings and monument dedications that the meaning of the Civil War was getting lost, over and against the white supremacist image of the war," says Blight, speaking with Seven Days from his office in New Haven, Conn. That is, while the war was fought over the issue of slavery, whites were busy sliding that fact within a few years of Appomattox. "We're had a contested, conflicted memory of the war ever since it happened," he says.

**THE GOAL IS
TO EXPLORE THE RELATION
BETWEEN THE EFFECTS
OF THE WAR AND
CURRENT SOCIETY.**

PETER GILBERT

Blight, who authored three books on race, memory and the Civil War, including the seminal *Race and Reunion: The Civil War in American Memory* (2001), will address this legacy during his keynote talk at the **VERMONT HUMANITIES CONFERENCE**, Fall Conference this weekend. That conference is titled "A Fire Never Extinguished: How the Civil War Continues to Shape Civic and Cultural Life in America."

For Blight, the war's influence extends right to the racist modern schoolbooks. White Southerners often claim the war was fought for states' rights, he notes, which is "a good deal of what the Republicans believed has been about."

Race continues to be less relevant, Blight adds. In *Race and Reunion*, he shows that

whites on both sides of the aisle have often chosen to highlight soldiers' heroism and the war's unprecedented death toll at the expense of any reference to African Americans.

Race "remains the American dilemma," says VTHC director **WENDY SILVER**. But he adds that other consequences of the Civil War been nearly as large, including the rise of the two-party system and the development of the American West. The war's enormous impact on culture, politics and civic life is the

Harvard—will address cultural conflicts around race in plenary sessions.

Rubins is the focus of two "breakout" talks by Vermont-based scholars. Middlebury College political science professor **MURRAY DOW** will compare writings by presidents Abraham Lincoln and Barack Obama to measure the country's progress in race relations. **PAUL TESSERA**, a Lyndon State College history and music professor, will focus on Vermont's postwar leaders and how their war experience shaped the state's ethos.

Each day includes visual art at the university's **VERMONT MUSEUM OF ART**, director **JANE CONN** and collections and exhibitions manager **MARGARET TANGELAND** will address the three Civil War-related exhibits on view, including prints by contemporary artist Kara Walker.

A talk by Smithsonian American Art Museum senior curator Eleanor Jones Harvey will conclude the conference on Saturday. Harvey is a 19th-century specialist but will address



Civil War soldier and family



Civil War soldier and family

subject of discussion at the sold-out conference, which takes place at the Dudley H. Davis Center at the University of Vermont from Friday afternoon through Saturday evening.

"The goal is to explore the relation between the effects of the war and current society," Gilbert says.

Since 2001, the VTHC has been commemorating the Civil War sequentially through its Book of Days, a weekly email newsletter showcasing events that happened 150 years to the day. The last entry in that project is scheduled for May 2015. Gilbert hopes the conference will turn the conversation to the question: "So what? How does it still matter to us?"

The conference draws on perspectives from all of the humanities disciplines. Two professors of English literature and African American studies—Lisa Brown from Wakefield and John Streiffer from



David W. Blight

four contemporary artists, including photographer Billy Mann, whose work grapples with the war.

Mann named her series of liberator-produced, almost spectral images of Civil War battlefields "Last Measure." The family's ethos made—the Gettysburg Address mentions "the last full measure of devotion," i.e. death—the title as a reminder that to take on the Civil War is its final measure. VTHC's conference will be simply the latest. ☺

INFO

Vermont Humanities Fall Conference, "A Fire Never Extinguished: How the Civil War Continues to Shape Civic and Cultural Life in America." Friday-Saturday, November 13 and 14 at the Dudley H. Davis Center, University of Vermont, 100 University Ave., Colchester. Plus: Exhibitions at Vermont Museum of Art, 100 North Main St., Montpelier. www.vthc.org or 802-255-1855 to inquire if registrations become available.

Bess O'Brien's Next Film to Tackle Eating Disorders

BY KEM PICARD

Documentary filmmaker **BESS O'BRIEN** will probably never win any awards for leaving her audiences feeling warm and fuzzy. But her films — and the speaking engagements that always accompany their releases — spark public conversations about some of society's most awkward and difficult topics. Her documentaries have delved into such issues as domestic violence, sexual abuse, teen pregnancy, heroin addiction and the difficulties of growing up in the foster-care system.

O'Brien's films also move people to action. This past year, Gov. Peter Dummer saw her most recent film, *The Hungry Heart*, about prescription opiate addiction in Franklin County. As a result, he devoted his entire 34-minute State of the State address to what he called Vermont's "rising tide of drug addiction and drug-related crime."

O'Brien and several of the people featured in the film received standing ovations from state lawmakers at the January 8 address and were asked to speak about their experiences. The governor played an additional 31 minutes for drug treatment services statewide and offered O'Brien's film company, **BIRDSONG COURT PRODUCTIONS**, a grant to screen and discuss the film with students at every high school in Vermont.

So what's a next step for one of Vermont's most celebrated filmmakers?

"I got a lot of people who say 'This is the best time you should make a movie about,'" O'Brien says. "And there are so many good issues out there."

How to choose? Her answer came during a screening of *The Hungry Heart* last spring. There, O'Brien met the father of a 23-year-old woman who's been struggling with an eating disorder for the past 30 years. At the age of 12, he told O'Brien, his daughter just stopped eating one day.

Soon after that chance encounter, the filmmaker met **ANNE GREENBERG-BENHAM**, founder and director of the **VERMONT CENTER FOR INTEGRATIVE THERAPY**. The holistic and multidisciplinary practice in South Burlington uses yoga, meditation, acupuncture and other forms of therapy to treat such conditions as bulimia, anorexia, binge eating and over-exercise.

On Oct. 12, Greenberg-Benham arranged an informational meeting for O'Brien and some of her clients to

discuss the new project O'Brien expects to start filming at the close early next year, using an approach similar to the one she took with *ONE WOMAN*, the well-received 2010 documentary when she followed and filmed for months for *The Hungry Heart*.



BESS O'BRIEN

**I FEEL LIKE I'M
CONTINUING A
CONVERSATION ABOUT
ADDICTION,
BECAUSE THIS IS AN ADDICTION
AND IT'S A REALLY, REALLY
HARD ONE TO BREAK.**

HEIDI CURRIE

The filmmaker says she was drawn to the eating disorder topic because it has so much to do with societal expectations of perfection, especially for young women. The disorder affects as many as 24 million American women and men — and has the highest mortality rate of any mental illness, according to the *American Journal of Psychiatry*. Such expectations don't just involve physical body image, O'Brien says. They can also create unhealthy obsessions with

achievement and success, whether in sports, academics, careers or other personal pursuits.

"For me, I feel like I'm combating a conversation about addiction, because this is an addiction and it's a really, really hard one to break," O'Brien says. "Like a lot of these issues, we just need to be talking about it more."

The Hungry Heart will be a tough act to follow. After "that whole governor thing" as O'Brien calls it, she and the cast garnered three months of near-constant international press coverage, with journalists traveling to Vermont from as far as Norway and Germany to interview them. The film toured throughout New England, and O'Brien received invitations from across the country to screen and discuss it. The documentary has also been shown at several national conferences on addiction treatment.

Much of the cast participated in what O'Brien has dubbed her "traveling road show" of speaking engagements until late spring, when many expressed a desire to return to their normal lives.

"By that time, everyone was pretty weary-eyed," she says. "It sort of felt like being in a rack and roll band."

Still, interest in the film remains strong. O'Brien says she receives dozens of new invitations a week to screen *The Hungry Heart*. Recently, she showed it on Martha's Vineyard — "Who wouldn't thought, right?" she says. Following a packed-house performance on Martha's, she was invited to return and screen the film in the island's public schools. After another such showing in Potsdam, NY, last month, the chief of police invited O'Brien to show it to cadets at a local police academy.

"I don't know how much longer it's going to go," she says. "I'm sort of just riding the wave until it stops."

Contact: kun@birdsongcort.com

INFO

For more info or to get involved in *SEVEN DAYS* or the new documentary, contact her at 367-4058 or bob@seven7days.com

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Fleeting Presence: Vermont-Set Opera to Make a Comeback

BY AMY ULEY

After Brookfield composer **DAVE NELSON** finished writing his first opera, *A Fleeting Animal*, in 2000, he says, "I couldn't write a note of music for six months. It drained me. It was a tremendous under-taking." The work was commissioned by **VERMONT OPERA THEATRE** in Montpelier and written with librettist **DAVID JADEVINE**. It premiered in October that year with acclaimed performances of three Vermont musicians. Then it disappeared from view.

All that work for only six performances? Nelson recalls thinking at the time, "Thirteen years later, students in his music-appreciation class at the Montpelier Senior Activity Center asked the composer to teach his opera. The response was 'amazing,'" Nelson recalls, and it encouraged him to continue researching the work.

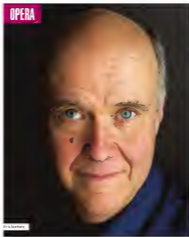
But he knew that if audiences were going to see the opera again, he — and Buddell — would have to make it happen themselves. Now it's official: *A Fleeting Animal* will get another round of performances in September 2015.

PEOPLE ARE IN FLANNEL SHIRTS AND JEANS. THESE ARE REAL PEOPLE IN OUR STATE.

ANNE DECKER

One key part of the effort, Nelson says, was forming an enthusiastic board of directors to help raise money. He and Buddell took their cue from Montpelier pianist **MICHAEL ARONOWITZ**, who gathers a group of supporters every time he wants to launch a new project, Nelson says.

The board has estimated that the production, scheduled for six venues around the state, will cost \$80,000 in total. Nelson says funds will come from a variety of sources, including donors, challenge grants, arts grants and eventual ticket sales. The composer has also launched a Kickstarter website with a goal of \$5,000 to eliminate at least one line item from the budget: his fee for revisions to the score. (Nelson is hoping to



make it easier for the singers to perform, he says.)

Overall, says Nelson, "Fundraising is going much better than I feared it might." Early supporters will be fitted at a private "fund-raising" party in Barre on Monday, November 17.

An opera about Vermont is a rarity in itself, Nelson's may be the sole example. Set in the fictional Northeast Kingdom town of Jadevine in the 1990s, the story of *Fleeting* follows the ill-fated union of Tommy, a transsexual Vermont veteran in his late twenties, and Grace, a single, fortysomething mother on welfare.

The opera is named for a poem Tommy writes for Grace. When we give ourselves to each other, he sings, "we make a fleeting animal of each heart; passion, recklessness and grace that I am glad it slips away when we are done, because this world is hurt and cruel and

nothing that softs and loving and as achieved could possibly survive."

Nelson has already fielded inquiries from singers interested in the opera's 10 named roles, which include an Angel of Depression and two visiting African American vet friends of Tommy's (Nelson says he and Buddell are both "adamant" about getting black singers for those roles).

The chorus of eight to 12 singers is equally important, Nelson adds. "It ends up telling us what life is like in northern Vermont, about the seasons — how the summer is so brief, and then it's winter again." The action takes place over one seasonal cycle, beginning and ending in fall.

ANNE DECKER was music director of the opera's premiere and will reprise that role for its revival. When she was first asked to conduct the singers and



small orchestra in 2000, she recalls, she had been in Vermont for just a year, fresh from a master's program in orchestral conducting from Illinois State University. "What's really cool [about the opera] is that it's as Vermont," says Decker, who lives in Waterbury County. "People are in flannel shirts and jeans. These are real people in our state."

A Fleeting Animal defies expectations in other ways, too. The language is regional and colloquial; one character, a French Canadian woodworker, starts off the opera by singing "S'attendant France has a man!" And Nelson incorporates a mix of musical styles, including Québécois folk songs and 13-bar blues. In an email, he lists his musical influences as "Masterson, Mozart, Thomas Tallis, Bachman, Bartók, Shostakovich, Duke Ellington (and) the Beatles."

Decker, who also directed the premiere of Northfield composer **DAVID ARONOWITZ's** opera *Erin* in 2011, welcomes the opportunity to return to *Fleeting*. "This is my favorite kind of work: new music," declares the conductor, who launched her modern chamber ensemble **TRINACRE** last summer.

Nelson comments that the opera may be even more relevant today than it was in 2000. Tommy's condition is now widely known as posttraumatic stress disorder — a little-known term back then. Poverty and thin job opportunities — realities that permeate *Fleeting* — are increasingly on people's minds in the nation's vast wealth gap increases.

What ultimately appeals about the story, however, is its telling of a story deeply rooted in Vermont life through music. "There was a lot of tears in the audience," Nelson recalls of the premiere performances. "It pulls people in. David's characters are alive!" ☐

INFO

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Quick Lit: A Road (and Air) Trip Through Dystopian America

BY MARGOT HARRISON

In a broken future America, a teenage witch travels from Florida to Vermont to save her land from a purge orchestrated by a regressive Christian regime. Oh, and she can fly.

That's the irresistible premise of **BREDES'** new novel, *Polly and the One and Only World*, which draws on influences such as Cormac McCarthy's *The Road*, James Howard Rooster's post-apocalyptic novel and Philip Pullman's *His Dark Materials* trilogy to put a new spin on the thriving genre of young-adult dystopian fiction.

Vermonters must likely know Bredes for his trio of gritty Boston Relevance mysteries set in the Northeast Kingdom, or for his screen adaptations of novels by his good friend **HOWARD FRANK MOSCOW**. But the Danville author isn't new to the YA category: His debut novel, *Hard Feelings*, published in 1997, had a Holden Caulfield-esque teen protagonist.

Nowadays, dark visions of the future are all the rage in YA, with teenagers flocking to blockbuster adaptations of *Divergent* and *The Hunger Games*. The landscape Bredes describes — a mingled by climate change and the end of the "Old Age," sharply divided into haves and have-nots — will look familiar to fans of these books and films, albeit more meticulously realized. The author's choice of a strong female protagonist lines up with current trends, too. But his portrayal of the antagonist — an imperious fundamentalist Christianity — has a decidedly progressive slant.

The story opens with 15-year-old Polly Lightfoot living with relatives in

Orelana, in the heart of the Christian Provinces. She's been sent there by her father, head of their Vermont colony, to take refuge from the coming purge of witchery. "Ten thousand Home Guard troops were already massed along the shores of the lake from Truandrop to Plumbeag, poised to conquer the country," writes Bredes. The "Faith and Redemption Amendment" has left all unbelievers "face[ing] arrest and exile, or consignment to a work camp, or death."

After Polly's father, a revere named Balthanar, brings her down from the north, she sets off on an epic road trip

to return to her father's side. Heading up the coast, she encounters people of every description, most of them depraved and dangerous — and one loyal traveling companion, a boy named Leon.

The novel is more a pastiche than it is a "hard journey": Bold and capable from beginning to end, Polly doesn't so much "come of age" as simply apply her skills organically to one perilous situation after another. Bredes presents a wonderfully intricate version of witchcraft. Spells are in Middle English, seasonal festivals are neither cute nor fuzzy, and dying is *hard*. Witchcraft has

its own belief system, too, nature based and focused on the "one and only world" as which we live.

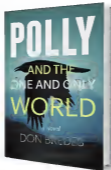
Breder's descriptions of that world, both detail by painstaking detail, are the novel's greatest asset. While his style here is fast-paced and friendly to young readers, he finds room to turn pithy phrases that bring the setting alive. A waterfall has "milky streams"; a ruin has a "pebble-textured wall" where the moonlight makes out "the shadow of a word, *Agency*."

Included, so vivid is this journey's panorama that it frequently overshadows Polly's plot and character; the latter remain more archetypes or sketch-studies than people. The novel ends with a host of problems unresolved, though it offers tantalizing glimpses of the which community's workings that suggest rich material for a sequel.

Breder's title reflects a tonally sense that this world is the "one and only" we have to inhabit. Fittingly, the novel's small publisher — **SEVEN SISTERS PRESS** of Burlington — denotes a percentage of its proceeds to 350-year-old St. Francis keeps practitioners far from his action-packed narrative. Readers who appreciate dystopian as vehicles for social critique will want to take Polly's journey. **B**

INFO

Polly and the One and Only World by Don Breder. Seven Sisters Press, 320 pages. \$14.95. Readers welcome Saturday November 15, 4-6 p.m. at Northshire Bookstore in Main Street Center.



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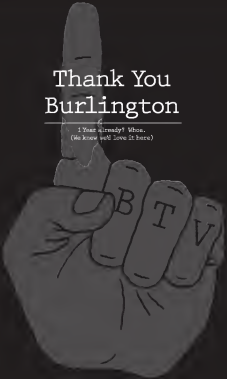
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(We know you'd love it here.)

HEN OF
THE WOOD

Dear Cecil,

Why were the futurists of the mid-20th century so wrong? Where are the robots, undersea cities, home nuclear plants, meals in a pill and moon colonies? Damn it, where's my flying car?

via the Straight Dope Message Board

The short answer? Your flying car is collecting dust somewhere in Slovakia. And for the low, low price of \$279,000, it could be sitting up on blocks in your own front yard.

Fact is, the creators of the AeroMobil 3.0, a somewhat car-shaped vehicle with fold-out wings and a four-motor propeller, have yet to put their product on the market — mostly because it would actually address my needs we currently have. It requires 220 yards of clear road to take off, so you'd still have issues with traffic. If vertical lift-off were possible (it isn't now), that would use up half its fuel instantly. The company claims the AeroMobil is "ideal for commuters — especially in countries with underdeveloped road infrastructure." But pick an example of such a locale — Nepal, the Democratic Republic of the Congo, the Brazilian rainforest — and I doubt you'd find many commuters ready to spring for that kind of price tag.

Here's the thing: Most mid-century futurists were venturers or fantasists motivated by selling books or movie tickets, without (let's be very, very) much concern for accuracy.

Their "predictions" were therefore more fantasy than practical. How entertaining would it have been if the Jetsons had had high-speed internet instead of flying cars? Judy directs cat videos. Elroy watches porn. The 1962 cartoon-viewing audience couldn't handle a show like that.

But even the experts here, for the most part, failed at predicting long-term technological change. Western Union executives declared that the newly invented telephone had no value in modern society. Tech visionary Ray Kurzweil predicted medical research would have largely beaten cancer by 2009. It took even me a while to see the point of turning

Wii? Satellite, like with cancer research, it's because we just can't predict how long developments will take. More often it's because it's always easy to missed the market. Inherent confusion, overestimating the success of any innovation relies on economics and infrastructure. We don't live on Mars because it's just not profitable to set up an artificial atmosphere there. Flying cars probably won't become more than toys for rich people because of high air prices, the



real estate needed for personal airports and the social stigma of the carbon footprint.

Another reason it's tough to foresee future developments is that technology engenders more technology. Scientific advancement has sped up so much that a single innovation can, within the space of a decade, send progress down a path no one had envisioned. If you didn't predict the internet, you certainly couldn't have predicted online libraries or virtual gaming or Twitter.

This isn't to say that useless, vaguely futuristic gadgets aren't out there — they're just unlikely to transform society. A quick perusal of the internet will turn up any number of gloriously high-tech items for purchase, from six-dimensional shoes to a Digital slinky — a major toker with an iPad attached. (How can we expect little Tyler to drink without an interactive touchscreen?)

Taking a look at some of the predictions you mentioned:

Wrist radios and TVs, is a Dick Tracy/James Bond Get 'em, Apple Watch is due out in early 2015. You can preorder one, or at outside the store in the store for three days with the other critics.

Robots. We're still limited by cost and power, but we already have robots that vacuum floors by themselves, robots that play Ping Pong, robots that stimulate comedy and thousands of other ways that communicate with each other and act in concert. Don't tell me you haven't chatted with Siri when you're bored and lonely.

Space stations and space travel. We went into space, we went to the moon, and we decided there really wasn't enough interesting stuff up there to justify the cost and risk of sending humans any further. Our relatively unambitious

International Space Station has us up a \$180 billion tab that far and currently costs more than \$2 billion a year to allow six permanent crew to perform relatively mundane microgravity experiments. And after nearly 30 years of space travel, we're still accidentally blowing things up.

Undersea cities. Beyond the issue of why you'd really want to live in one, the whole enterprise is close to cost prohibitive. True, Chinese investors have recently commissioned the design of a floating city covering four square miles of ocean. Considering China's track record with urban planning, I remain sanguine.

For the most part, the technology required for all these predictions is there, just not unified. Take flying cars. Look at your fellow commuters. The woman in the next car is reading her Kindle. The guy on the other side is texting. The kid ahead of you is eating his boyfriend. These are the people you want driving around the side of at 125 miles an hour? Alternatively, you could take advantage of modern technology: start actually working — namely, the internet — and eliminate your commute altogether by working newspaper columns from bed in your pajamas. The choice is yours.

INFO

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The Caves of Intervale

As I sat idling on a Friday night at the two stand on the corner of St. Paul and Main, I vaguely took notes in my notebook mirror of the person attempting to park her car behind me. Parallel parking is not an art every motorist has mastered, and this driver was having a difficult go of it. This corner bordering City Hall Park has featured a two stand for at least 115 years. I know this because I have on my wall a postcard with a photo of that corner, postmarked 1900. It was used by a woman or her child in Rutland and contains the pithy inscription, "Here all O.K. — Ma."

The photo captures the old Van Ness House, a four-story hotel that stood on the southwest corner of St. Paul and Main from 1870 until May 24, 1951, the day it burned to the ground. (Thank you, automobiles.) Two taxis driven at the ready are lined up in the foreground on the city hall corner, both are horse-drawn carriages. My cabin colleagues and I are but the 2003 version of these guys.

The spot directly behind the two stand was, until last year, reserved for the mayor. Apparently his honor lost that perk, it's now set aside for CarShare Vermont vehicles — sorry, Mrs.

And it was a bright orange CarShare vehicle that finally came to a stop behind me. A moment later, the driver appeared at my driver's window. She was a friendly-looking, if weary, middle-aged woman.

"Oh, how much would you charge me to go to Turf Road?"

I immediately read her for a local, and not one of those. "How about 10 bucks, tip included?" I replied, throwing out a figure I knew to be less than the under-rundated rate.

"Oh, gosh, let me see. I think I only have eight on me. But I think I have some money at my place."

"Well, let me see," I said. "How about eight bucks, tip included?"

"I appreciate it, but isn't that too little?"

"Sorry," I said. "But that's the fare. Take it or leave it."

"Thank you so much," she said, smiling as she walked around to step into the shotgun seat.

As we got under way, she explained that she had rented the car to go to a dance at the American Legion up in Colchester, her first time out in a year. "It cost me \$12. Always what would a taxi ride cost? I'd only need it one way."

"Where is it, again? Just north of the Spunked Pappo?"

"No, that's it."

"OK, to Turf Road, I'll charge you, like, 20 bucks."

"Next time I'll call you, then."

As we passed the old orphanage with its horrific history of child abuse, purchased last year by the financially unstable Burlington College, I thought, These grounds have some seriously bad mojo. My customer must have been on the same page, as she said, "Every day this week, I've had to walk along this road at about five in the morning, and it's seriously spooky. I try not to think about those weird cars along the Intervale. This whole stretch freaks me out, especially the time of year?"

"Where are you walking?" I asked.

I'M NOT EXACTLY ROLLING IN THE COUCH MYSELF. BUT I DON'T HAVE TO WALK TWO HOURS TO WORK AT A LOW-PAYING JOB.

"I work at one of the UVM dining halls, and I need to get to by six. Normally I catch a ride with another worker, but her car is at the repair shop. Bosses don't run that early, so I have to walk. It takes me nearly two hours."

"Gosh," I said, "have you talked with your manager? I guess there's other workers living in the New North End. Maybe your manager can hook you up."

"I think there might be one or two, but they already know about my situation and haven't volunteered. It's all right, though. My neighbor ride should be back running within a couple of weeks. I hope, anyway."

"So, obviously, you don't own a car yourself. Hmm... hey, have you heard about the Good News Garage? They provide cars to folks who can't afford them. I've gotten my car worked out in their repair shop for years now, and I can tell you they're all great folks."

"Yeah, I've actually been in to see them three times. When they turned me down for the last and final time, I drove down sobbing. I mean, they were nice, but they told me that, at this point, the program is only available to people with kids at home."

We cruised along North Avenue, the road glistering under the streetlights. The whole day had been soggy and gray. The woman truly has it rough, I thought. I'm not exactly rolling in the dough myself, but I don't have to walk two hours to work at a low-paying job. In my mind's eye, I pictured her alone in the dreary streets. I wondered what she thought about during her long commute when she wasn't stressing about the cars. No doubt she had plenty of other things to worry about.

We reached Turf Road and pulled up to her house. Reaching into her purse to retrieve the fare, she said, "I rent a room here. It's not real great, but it's all I can afford."

To my ear, it didn't sound like she was whining or complaining or trying to elicit sympathy. This was her life, and she was simply reporting the facts.

"I grew up in this neighborhood and was married for 28 years; she commented "We got divorced a couple of years ago, and everything fell apart. Especially financially — it's been a disaster."

I took the money and wished her well. I really meant it. Without exception, every person I've ever met has had a cross to bear. I have mine and this woman has hers. And sometimes it just helps to talk about it. ☺

All these stories are true, though names and locations may be altered to protect privacy.

INFO

Readers of a twice-monthly columnist can also be reached on our website. To reach Jennie, email hackie@vermontpost.com.

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Here Comes the SUN

Solar power is hot in chilly Vermont, but what's the forecast?

BY KEVIN J. KELLEY

Could the photovoltaic cell replace the Holistic cow as an iconic symbol of Vermont? Solar farms are sprouting along many of the state's roads, while additional large-scale installations are among more discreetly located visual barriers. Thousands of homes and businesses now have arrays of solar panels affixed to their roofs or tucked into back lots. Green Mountain Power, the state's largest utility, is hyping its grand plan to make Rutland "the solar capital of New England."

It's suddenly big to draw energy from the sun in one of the coldest and cloudiest states in the country.

Evidence of this solar flip isn't just anecdotal. According to the Washington, D.C.-based Solar Energy Industries Association, electrical output from residential and commercial solar installations grew last year in Vermont by 35 percent, bringing total energy generation from our nearest size to 24 megawatts. That's enough electricity to power 6,700 homes. In 2013 the state hosted more than 45 solar-related companies that together employed some 1,360 Vermonters, according to the association. That gives Vermont more solar industry jobs per capita than any other state in the nation.

As a result of the increasing reliance on windmills and other clean sources of electrical power, the state has made a start toward its ambitious goal of obtaining 90 percent of its energy from renewable resources by 2050. In addition, money that would otherwise flow elsewhere is being recycled at home as thousands of Vermonters become more energy self-sufficient and rely less on power purchased from out-of-state plants.

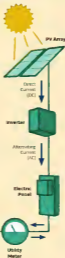
"Renewables will use Vermonters' hundreds of millions of dollars," predicts Duane Peterson, copresident of SunCommon, the state's largest residential solar company. "It's kind of ironic," he adds, that the drive for most expensive types of energy—gasoline, coal, fuel oil and natural gas—currently account for two-thirds of the power Vermont consumes.

HOW DO YOU GET ELECTRICITY FROM THE SUN?

Photovoltaic panels are made of thin layers of silicon convert sunlight into electricity. As soon as the degree sunlight hits the PV panels, causing electrons in the silicon wafers to move rapidly. That creates an electrical charge that is captured, converted to a functioning current (AC) and used to power homes, businesses or whole communities.

Sunklight can also be used to generate hot water for homes or for utility-scale electricity. Household solar thermal systems typically include a collector on the roof or a liquid-imbedded and a hot liquid tank inside the building. The liquid circulates through the collector and is heated by the sun, then flows into the heating tank, heating water for sinks and showers.

SOURCE: SUNCOMMON/LORENZ BURNETT



Solar Pays

The turn toward the sunny side has been fueled in large part by economics. Uncle Sam is offering a credit worth 30 percent of the cost of buying and installing a solar system. And the state gives a rebate of 25 cents per watt derived from a new solar electric installation. For the typical customer, according to Peterson, that amounts to around \$1,700.

Additional breaks are available to those who buy solar hot-water units. With a \$1,000 rebate from the state, \$1,500 from Efficiency Vermont and federal tax credits, the cost of a typical unit drops from \$4,500 to about \$3,000, notes Tom Hughes, CEO of Sunward Systems. The Shelburne-based firm specializes in helping homeowners take hot showers courtesy of Old Sol.

But a few storm clouds threaten what might look like a blindingly bright future for solar in Vermont. The big subsidy — that 30 percent federal tax credit — will be sharply reduced in two years. And the state's 25-cents-a-watt incentive will soon expire altogether.

Meanwhile, some renewable-energy facilities have started to encounter local resistance. Legislators pass the state's Public Service Board rule overnight of siting solar clusters, in order to streamline the permit process. A few towns are now providing these projects' exemptions from local land-use reviews and are calling for a meaningful role in siting them.

Sun power may actually be nearing the same "inflection point" that wind power has reached in Vermont, suggests Bill Viers, vice president of proSolar, a national design-and-build firm based in White River Junction. In the swirling chaos of complaints about "Big Solar," Viers and others hear echoes of the early angst "unfettered wind."

But most solar installations in Vermont are "completely non-controversial," Hughes says. Unlike ridge-top wind turbines, which are visible for miles, rooftop or backyard solar arrays are low profile — literally and figuratively.

Vermont's solar sector also rests on a firm foundation: the net-metering program that the legislature put in place 17



JOHN L. RYAN

years ago. Net metering enables users of renewable energy to get credit for the excess power their systems contribute to the state's electrical grid. Solar currently accounts for more than 90 percent of the energy homes and businesses are selling back to utilities.

"On the longer, sunny days of summer, the power generated by solar panels pours off our customers' roofs, past their utility meters and into the grid," Peterson of BenCommon explains in an email. "Solar homes run up huge credits by the end of the summer." At night and on the shorter, darker days of winter, solar users draw juice from the utilities' systems, but some sun-powered homes produce so much surplus power that "they run out at zero, paying the utilities nothing," Peterson notes.

That helps offset the cost of installing a solar array for energy consumers. Instead of writing a monthly check for \$30 or more to Green Mountain Power, a net-zero household can use that sum to pay down a loan that financed a solar system. This arrangement also obviates the need for an

VERMONT CURRENTLY HAS MORE SOLAR INDUSTRY JOBS PER CAPITA THAN ANY OTHER STATE IN THE NATION.

expensive solar-energy storage unit because the electrical grid performs that same function on a large set of customers.

Net metering has been "incredibly successful" in spurring a veridict to solar, says Dylan Zwolsky, clean-energy associate with the Vermont Public Interest Research Group.

The legislature has further jacked the transition to solar by raising the cap on the state of utilities' generating capacity

that can be secured from net metering. Formerly, utilities could turn off the metering flow of power into their systems when it amounted to 4 percent of peak capacity. The threshold was raised to 15 percent earlier this year, meaning that many more homes and companies with rooftop solar arrays — 500 kilowatts or less — can now take advantage of the opportunity net metering offers.

The fix was necessary because a few small Vermont utilities had already hit the 4 percent cap under previous regulations — a statement to the popularity of the program.

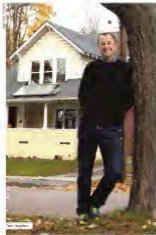
"Vermont isn't Phoenix or Spain, but it still gets a good amount of sunshine," Haghes of Homeland Systems notes. In fact, adds Peterson, "even in northern Vermont, on an average day, we have got 43 percent of the sunshine in Los Angeles, Fla."

Threats From The Right

Darkness descends on some solar developers when they contemplate the disappearance next month of the state's

25-cent subsidy and the scheduled reduction of the federal tax credit from 30 to 10 percent at the end of 2016. It's even possible that the Republican-controlled Congress will seek to strip entirely what some of its members view as a handout to biggies. But on the other hand, Haghes cautions, "Republicans like job creators, so they might restore a tax credit that accounts for a lot of jobs."

On another emerging battlefield, right-wing forces are attacking the net-metering program in selected mid-states. The Koch brothers, anti-tax activists, a few of the largest power companies in the U.S. and a coalition of conservative state legislators argue that net metering privileges house holds using renewable energy because they tap into the electric grid when needed but pay little or nothing to maintain it. Clean-energy defenders say in response that net metering provides benefits to regional power pools sufficient to offset the cost of net metering.



Here Comes the Sun ☀️

While it's unlikely the Koch brothers will be infringing their anti-solar campaign to Vermont, the state should not be content to bask in its achievements and its pro-solar policies, some industry figures say. "Vermont does far less than many states in promoting solar," says Andrew Savage, spokesman for AllKarb Renewable, a Williamstown-based designer and builder of solar systems. New York, for example, offers a 25 percent state tax credit for installing a residential system.

"I'd definitely like to see Vermont being in a state that creates," says Tom Chompin, senior solar consultant for Real Good Solar Energy in Montpelier. The state actually did offer a 20 percent tax credit for solar development some years ago, but it was withdrawn due to fears that it would bankrupt a Clean Energy Development Fund established by the state in 2005. That pot of money had been used to underwrite more than \$16 million worth of small-scale, renewable-energy projects — about half of them solar — during the past eight years. It's financed mainly by payments from Entergy, owner of the Vermont Yankee nuclear plant.

The state also promotes solar through its standard-offer program. Solar developers can get long-term contracts at guaranteed rates calculated to ensure they will recoup their initial investments and cover their operating costs. Vermont Electric Power Producers, the purchasing agent for Vermont's 17 utilities, is obligated to buy the energy they generate.

But Larion and his partners are developing a large solar array in South Burlington. They're guaranteed to receive slightly more than 27 cents per kilowatt hour provided by their project for each of the next 25 years. That rate is currently

much higher than what it costs to produce non-renewable power, but a steep inflation rate could cut away at the standard-offer price.

"Time will tell if it's a good deal," Larion says.

Look, Ma, No Handouts!

Vermont's solar industry no longer needs the state's vast-based subsidies, says Public Service Commissioner Chris Recchia. Today's 25-cent payout had initially been set at \$2.50 a decade ago and was structured to dwindle down to nothing by the end of 2011, Recchia notes. "Solar has grown exponentially in Vermont even as the incentive decreased," he observes. "We've supported the industry when it needed support, and we don't think that support is needed any longer."

A few solar developers suggest that the industry may no longer need federal financial support, either. Jonsson says the time is approaching when solar should stand on its own — even though government subsidies for exploitation of dirty energy such as oil and coal are provided, he says, "in perpetuity."

"The decreasing cost of solar technology may compensate for reductions in federal subsidies, hypercharges rates of production. The price tag for buying and installing a residential system shrunk by 8 percent last year alone, according to an industry newsletter. That brought the total decline in price since 2010 to about 50 percent. And there's no reason to think technological advances won't continue to enhance efficiency, making solar steadily more affordable."

But some industry officials do expect the rate of expansion to slow once the reduction in the federal tax credit takes effect. The 30 percent

HERE COMES THE SUN: WALK

BOOTS ON THE GROUND

Sitting on the porch, Darren O'Hara smiles after his Pat's tractor has been and cranked around on a large wheel. At work in the backyard of a Milton home they were to install a large metal mast that would soon hold an array of solar panels in wait enough to power the residence. Nearby a Volvo excavator nudged the hydraulic arm that would help the solar installer follow the sun over the course of a day — measuring the amount of electricity the array can generate.

"This really is the Cadillac of panels," said Pat O'Hara appreciatively, passing to wipe the dirt from his hands.

Darren O'Hara, 35, wears a light gray canvas shirt with "18M" stenciled on it and a tool belt slung around his waist. The semiconductor test engineer is on a paid time off of absence from his Essex employer — and he hopes, if all goes according to plan, that he'll soon be able to make his fledgling solar installation company a full-time gig. He went into business with his dad, a computer tech, last summer.

"With all the downsides and the layoffs, I just started thinking about what else could I be doing," said Darren O'Hara, reflecting on recent tumultuous years at the IBM semiconductor plant. IBM recently struck a deal to sell the plant to GlobalFoundries, which specializes in semiconductor manufacturing; the deal came after IBM cut its Essex workforce over



the course of a decade by more than half to roughly 4,000 persons.

So he started looking around — and settled on solar.

"We're off-grid ourselves," explained Pat O'Hara. After designing and installing the electrical systems that power their own homes in East Orange, the father-son duo has been fielding calls from friends and family who wanted their help and fledgling expertise. They're now in the hot, but have designed

and installed a handful of systems — some off-grid, but their own homes and some, as called "net metering" system that feed power to the existing electrical grid.

The No. 1 source of solar jobs in Vermont is in installation, according to a 2010 report by the industry group the Solar Foundation. There are the basics on the ground positions preparing steel putting panels in place and flipping the switch.

Another father-son pair — mostly electrical and journeyman Anne and Frank Gorman — were also on site in Milton last week. After taking some courses at its own technical college, they've paired up with the O'Haras to handle some of the electrical work that goes along with solar installations. Getting up to speed to include solar installations in their portfolio wasn't overly complicated, said Anne Gorman. "We still amp watts and volts," he jokes.

The Gormans used a shallow trench from the solar site back toward the house, and Pat and Darren O'Hara get to work on the hydraulic arm that would soon stop the mast.

"What a day huh," said Pat O'Hara. Finally, the sun was shining.

KATHRYN FLAGG

POWER IN NUMBERS

The scenario is easy to imagine. The electrical grid goes down because of a natural disaster, massive storms or terrorist attack. It could be days or weeks before power is back up and running for the average homeowner. But emergency workers such as doctors and police officers need a way to power their operations.

That's where an "on-grid" came in, figuring out the best way to manage microgrids is just one of the problems that Burlington-based Resource Labs is trying to solve. Founder AJ Rossmann and a small team of energy professionals and software developers work at the intersection of IT and energy development.



By way of example, Smart Resource Labs stepped in when a mobile medical clinic in South Carolina wanted to move beyond diesel fuel to power its rig. The first step was an energy audit, to find out how much energy the mobile rig used and where it was being wasted. That information was the backbone for designing a more renewable — and longer lasting — microgrid. “Typically after fires,” said Rossmann, speaking of the tropical storms that devastated Vermont in 2011, “people are realizing that it really helps to be resilient.”

But it isn't enough to throw a solar panel on a roof. Data matters, and Rossmann's team is looking for novel ways to help organizations collect and manage data from natural resources such as energy, water and soil. For instance, they've geared up with housing Vermont, a nonprofit that manages more than 1,600 affordable rentals, to track energy usage across various properties. The idea is to incorporate analysis and display data in a way that's useful and that can point to trends over time.

Most companies are awash with data, but don't have the time resources or know how to do that. “We're the bridge,” said Rossmann. Rossmann is no stranger to solar. In 1998, he founded solar powerhouse Greiner, which to date has installed systems at more than 1,000 solar sites that manage more than 1.2 gigawatts of energy production. He left the company three years ago and now works out of a fourth street office in what was the first commercial solar powered building in the city. Hanging over his desk is a photo of the first commercial solar array on which he worked back in the early days of Greiner. The 250 kilowatt project was located on an acre in northern California.

“Pete had told me that, in 10 years, there would be four or five sites in Vermont that are 10 times that size,” he said, looking off with a laugh. He grinned; his response would have been, “You had to be really deep in northern California to believe that.”

Vermont, he said, is a particularly good place to be these days for solar entrepreneurs, some of whom have made it to the national stage. Rossmann's company and Middlebury-based Faraday were two of seven finalists in the Start-Up Alley competition at the Solar Power International conference earlier this fall. Faraday went on to place third in the competition. Rossmann said that success speaks to the depth of the industry in Vermont. “There's this huge ecosystem that has a ton of experience,” said Rossmann.

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Here Comes the Sun

write-off remains "critically important" to the growth of Vermont's solar sector, says Sonja of All Vermont's Solar.

More effective marketing techniques may help the solar market find larger numbers of homeowners in the coming years.

ButGreen, for example, uses a community-engaging model to identify projects in each of Vermont's counties. Drawing on the VTREB background of cofounders Peterson and Jenni Moore, ButGreen sends residents into the field to solicit business by approaching local residents of the savings and the fuzzy feelings to be gained from a climate-neutral energy resource.

Familia, a company launched in 2013 by graduates of Middlebury College, recently received a \$1 million grant from the U.S. Department of Energy to apply its customer-acquisition software to the solar sector. Meant for well-resourced 19th-century British estates, Familia's Parsley app specialized algorithms to comb through data on 180 million American households to find likely buyers of big solar loans. "Solar installers will spend more than \$5,000 acquiring customers for systems that cost \$20,000,"

notes Parsley CEO Andy Rosenblatt. "We can save them a lot of that cost."

Will solar likely supplant wind as the hottest commodity in the renewable market? Green-energy advocates argue that wind must remain part of the clean-energy mix in Vermont despite intense local opposition to some turbine projects. Wind generates far more energy per unit than does solar, notes Gennifer Sebbins, director of Renewable Energy Vermont, a trade association. The first wind farms in the state produce about 40 megawatts of electricity, compared to the 80 megawatts turned out by the 36 largest solar arrays, she notes.

"We need everything" if the state is to attain its 90 percent renewable objective, Sebbins says.

Local Opposition

Solar does have a few advantages over wind. For one, photovoltaic cells don't make any noise, notes AJ Roseman, head of Smart Renewable Labs in Burlington. For another, he adds sunlight is available everywhere in Vermont, while wind reaches suitable velocities only in certain locations, such as ridgelines.

Big solar arrays are necessary, however, because about half the homes that ButGreen surveys turn out to be

unsuitable candidates for rooftop installations, Peterson notes. "The roofs are shaded by trees or structurally unable to support panels, or the house is facing the wrong way," he says.

But commercial solar arrays covering several acres are lacking any plenty of controversy in parts of the state.

The South Burlington Planning Commission and the South Burlington Land Trust both objected last year to Larkin's plan to install 866 solar-tracking units on a 25-acre field off Hensbury Road. Larkin made concessions in response to criticism of the project's aesthetic impact, but the local opposition remained steadfast. The array started producing power in August, however, because it had gained clearance from the Vermont Public Service Board. Larkin speaks to seven towns at the site, where roughly 25-foot-tall panels towered in rows after rain. Occasionally

the units hummed, barely audible, as tractors repositioned them to follow the sun. The site is near the Elder Mill subdivision but otherwise tucked away.

"Locals are frazzled out of the process," Bedford Town Council member Ben Chittell says in regard to six removal of renewable energy projects. In response, that board has added a section to the town plan that sets standards for potentially regulating the siting and scale of large-scale solar installations. The move was prompted by local opposition to a proposal by Green Mountain Power and gridco to install a 13-megawatt solar farm on a 15-acre parcel off Cold River Road. The Public Service Board is assessing the project.

"We're not against solar," Chittell says. "But we do think it needs as much review as any other development would get under Act 190."

ANY TIME YOU PUT SOMETHING IN THE VERMONT LANDSCAPE THAT REPRESENTS A CHANGE, AND CHANGE CAN SOMETIMES BE HARD FOR FOLKS TO ACCEPT.

CHAD FARRILL

BELOW THE RADAR

standing under the rays' desk at General's Burlington high-end indoor ski-skier space is an angular contraption that looks more like a child's toy than a \$70,000 business vehicle. Perched atop that same desk is another, slightly smaller contraption covered in multicolored electrical tape and topped by four helicopter-type blades.

They're not toys, but drones — and more accurately, unmanned aerial vehicles. Roy, a subject is home to Alex Shark, a New York state resident, so that doesn't work anyway. Inspiring and photographing large solar installations. Roy is a photographer by training and a tinkerer at heart. He brought the drone expertise to the partnership. His cofounder, Joe Bedrosian, is licensed pilot who spent eight years selling solar panels through 100 Energy and SunCommon before striking out on his own with Roy.

"If there's a panel that's taking its gassing to generate more heat," said Roy. With a thermal image he said, "You'll see that well before you notice a physical problem."

Surveying large solar arrays for ongoing maintenance is just one of the ways drones could help solar developers. Public-use drones flying closer to escape outsize for solar development and to document the construction process for state permitting agencies and insurance companies. As the solar industry matures, drones could also evaluate the condition of larger aging projects.

While Bedrosian and Roy focused on the solar industry first for their startup, it's just the tip of the iceberg for Alex Shark. Drones equipped with thermal sensors could perform energy audits of buildings — pinpointing the places where heat is escaping



Joe Bedrosian and Chad Farrill



For instance. They could inspect wind turbines and other industrial infrastructure, such as bridges or power lines, that can be difficult or hazardous to access.

Roy and Bedrosian do face one major hurdle: The legal framework governing drones in the United States is "nebulous" at best, said Bedrosian. The Federal Aviation Administration was set to release regulations for drones by the end of next year — but the FAA has pushed back the release of new drone rules before and is running behind schedule this time, too. In the meantime, the pair is talking to would-be customers and focusing on developing software and engineering solutions — like the little personal Roy designed to house a GoPro camera and high-end thermal sensor on one of the drones. It was fabricated on the 3D printer at Bedrosian's.

When they take their drones out to fly, Roy and Bedrosian follow common sense. Stay within line of sight. Use thermal sights. Avoid airports and restricted air traffic.

"It's a learned skill — like riding a bicycle or driving a car," said Roy of flying the drones, but as Airbnb's makers think about industrial applications for the unmanned aerial vehicles, he said, the value won't come from the constraints their makers.

At the end of the day, were not going to be a drone company, said Roy. "We're going to be a software and data company. The value comes from the information."

The trick is educating clients, many of whom are unfamiliar with a drone's capabilities, about what that information can be. It's a good problem to have, said Roy. "To be on the bleeding edge of something is a good place to be."

KATHRYN FLAGG



Joe Coleman coordinates new Northern Valley.

Officials in Shelburne have expressed interest in formulating similar standards due to some residents' worries about the appearance of a proposed solar installation on Route 7 near the Vermont Teddy Bear factory.

The New Haven selected also recently went on record in opposition to two solar projects proposed for the Addison County town. Opposition was based mainly on the anticipated interference with views.

The rash of solar projects rising above in Vermont may come to be seen as rushed initiatives that could result in regrets, says Kathy Barrett, chairwoman of the New Haven selectboard. "The technology is changing quite rapidly," she cautions in regard to photovoltaics. "By way of analogy, Barrett recalls that TV satellite dishes were originally expensive but became almost pocket-size over time. "Why didn't we slow down and wait to see how it evolved?" she suggests.

Location, Location

Some state officials and private solar developers acknowledge that string decisions have not always been made with as much sensitivity to aesthetics as they should have. At the same time, proponents of sun power say better communication with locals can mitigate concerns about solar arrays. "There needs to be more education about why these projects are being built," says Stephens, head of the renewable energy trade association. "Vermonters don't know where in the state's energy portfolio. When they understand how much we rely on oil and what the benefits are of going with renewables, the conversation starts to shift."

Local thing of energy projects is bound to become more common,

suggests Mary Powell, CEO of Green Mountain Power. And that's a good thing, she and other energy executives say.

"For a long time, our energy was coming to us from the west," observes Zwady of VTRE. "It was a case of out of sight, out of mind." It's essential and proper for consumers to take a stake in the production of energy, he says. Public service commissioner Kozlowski presents a similar view in more emphatic terms. "Everybody in New Haven, they turn their lights on, too."

Solar boosters voice confidence that arrays can be hidden from view more effectively. "There's no doubt that solar can be compatible with Vermont's working landscapes," says Savary of AllEarth Renewables.

Lance Anderson is working to achieve that outcome. It designs solar arrays to fit inconspicuously on top of structures such as a parking garage at Burlington International Airport. Encore adds screening elements such as "aesthetically pleasing fencing" to shield solar farms from view, says Chad Farrell, owner of the Burlington-based firm. It has likewise tried solar in places that would be unlikely to provoke opposition on aesthetic grounds — in former landfills and brownfields, for example.

Farrell cautions solar developers to exercise caution. He says, "It's critical for the industry to recognize that any time you put something in the Vermont landscape, that represents a change, and change can sometimes be hard for folks to accept."

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Bit by Bit

With a Bitcoin ATM in Burlington, the "cryptocurrency" edges closer to the mainstream

BY ETHAN DE SEIFE

The usual point of an ATM is to transmute a virtual representation of money—the digits of your bank account balance—into crisp, green bills you can stuff in your wallet. So when a currency is virtual by its very name, like the controversial "cryptocurrency" Bitcoin, what does its ATM look like?

Simple: It swallows cash instead of spitting it out. For a demonstration, one need only visit the Burlington-based 3D print shop *Bit-Bin*—one of the few businesses in Vermont that accepts Bitcoin, and now home to the state's first and only Bitcoin ATM.

A digital currency distributed from peer to peer without the intervention of a central banking authority, Bitcoin doesn't lack for devoted adherents. But even they acknowledge use of its major shortcomings. Five brick-and-mortar businesses accept it as payment. The great majority of transactions in Bitcoin's five-year history have taken place in virtual space, and the currency still carries a stigma from its use as the coin of the realm in online black market 3D-Bond.

In short, don't expect to exchange Bitcoins for the wares of most coffee shops, grocery stores or gas stations. That's particularly true in Vermont, where, until recently, the list of items purchasable with Bitcoin looked like this:

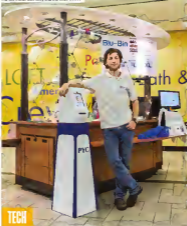
A pizza at Paloma's in Shelburne
A handmade musical lamp from Vermont Lancers of Shadok
That's about it.

That list swelled about two weeks ago with the addition of *Bit-Bin*, which opened on Burlington's Church Street at September 30th, since October, the 3D print shop has occupied a stand-alone location inside the Burlington Town Center. CEO Dana Riley says the move halved the company's rent outlay, but he hopes that the shop, which, clear-high design standing beside the counter represents a more significant change to *Bit-Bin*'s business line.

Installed on October 15 by New York-based company P2C Bitcoin, this ATM looks like the most of common units on the New York Street D-4 and a traffic station—and it doesn't dispense cash. Insert up to \$100 in American currency, and the ATM will credit your digital "wallet" with the equivalent value in Bitcoin—less P2C's 6 percent profit, of which *Bit-Bin* machines 10 percent. In an 8-1/2 ft. work at the *Bit-Bin* kiosk, the machine took in \$932.

Kindle Pagan-Yuana, one of P2C's two co-founders, says he finds that Bitcoin's

Bit-Bin owner Dan Riley and the Bitcoin ATM



satisfactory but not thrilling. The company has installed four other Bitcoin ATMs in the Northeast, two in Manhattan, one in a bar in Manchester, N.H., and another in a cafe in Albany, N.Y. That last location, says Pagan-Yuana, did about \$2,000 in business in October. "But I think there are more uses for Bitcoin [in Burlington] than in Albany," he says. "This machine has the potential to do at least \$2,000 a month, if not more."

To demonstrate the machine, Pagan-Yuana has me download a free app called MyBitcoin Bitcoin Wallet to my smartphone. I use it to create my own "wallet" in less than a minute. He launches his own wallet app, then unlocks the ATM. It extracts a single dollar bill, which he promptly returns. To credit that dollar to his account, Pagan-Yuana holds up his phone to the ATM's built-in camera and displays his unique, quick response (QR) code, which

connects to his Bitcoin wallet. Now he can spend that Bitcoin at the *Bit-Bin* kiosk—by snapping a pic of the company's QR code and transferring the currency to *Bit-Bin* electronically.

Now it's my turn. Pagan-Yuana takes a picture of my own, just-made QR code and hits "send". In less than a second, I become the proud owner of 2.72 millibitcoins, or about 93 American cents.

There's not much one can do—in Vermont or anywhere—with 2.72 millibitcoins, but Riley points out that if I insert a few more bucks into the ATM, I'll be able to play for a small 3D-printed item. *Bit-Bin*'s unusual pricing scheme is well suited for customers seeking to experience it with Bitcoin. 3D-printed items are priced based on their size, with items smaller than a 2-by-2-by-3-inch cube costing \$5—or, 24.6 millibitcoins.

Given that Bitcoin and 3D printing are both fairly new and potentially game-changing technologies, the partnering of P2C and *Bit-Bin* makes sense. Pagan-Yuana and Riley profess nearly identical mission statements: They say they want to make their respective technologies more accessible and relevant to a broader customer base.

Of the two, 3D printing packs the higher name factor, as evinced by the several curious customers who stop to stare during my brief visit to the kiosk. Bitcoin's complexity, including invisibility and somewhat ragged PVC as a step up hell to cash.

Pagan-Yuana says he remains optimistic. Just 12 and nearly done with his degree at Miami College in Poughkeepsie, N.Y., he has an obvious passion for Bitcoin. Pagan-Yuana and partner John Krings-Cabrera founded P2C with the goal of "getting people to purchase Bitcoin easily," he says. "It's pretty difficult to do that right now." He plans to double the number of P2C ATMs before year's end, and hopes to have a total of 10 installed within the next 12 months.

**IN LESS THAN A SECOND,
I BECAME THE PROUD OWNER
OF 2.72 MILLIBITCOINS,
OR ABOUT 93 AMERICAN CENTS.**

How much is Bitcoin worth, anyway? According to the Bitcoin-tracker website coinmarket.com, the value of a single Bitcoin exploded dramatically at the end of 2013, reaching about \$1,200 on December 4. Since then, events such as the dissolution of Mt. Gox, the largest Bitcoin exchange, have rattled even the cryptocurrency faithful. Bitcoin's present value is about \$170. That valuation may reflect a new stability. Bitcoin's overall status has been bolstered by the support of such industry titans as Ben Bernanke, who said in 2014, during his tenure as Federal Reserve chairman, that the currency "may hold long-term promise."

Pagan-Yuana believes that Bitcoin's historical volatility is due in part to undercapitalized and often unscrupulous trading. The currency appeals to "don't mess with me" types who don't trust banks or governments to regulate their money—in an attitude that has turned online trading into a money-free-for-all. Pagan-Yuana believes

Quilting Renaissance

Vermont artists reinvigorate a traditional folk art **BY ZIAN CHIANG-NAREN**

If the word "quilt" makes you think of Grandma's patchwork or Chief Wahoo's patterns in red, white and blue, think again. Quilting is back in a big way in Vermont and elsewhere — and this time, it's blurring the line between "craft" and "art."

One look at the explosion of fabric-art exhibits around the state — and the onset of mainstream quilts — reveals that local quilters are incorporating the centuries-old craft with contemporary flair. Creative twists on quilting include adding

CRAFT

decorative embellishments, such as embroidery or beading, and "piecing" the top layer using thread, pinned fabric or beads. With sewing machines and fabric printers, today's quilters also have a technological edge over their predecessors.

In the words of Champlain Valley Quilt Guild member Janet Jolly, quilting has "diversified and evolved into something that has crossed the boundaries between skilled craftsmanship and art."

At this year's annual Guild show, more than 40 percent of the works were considered nontraditional art quilts, according to Burlington artist Clara Gidycz-Smith. (Yet quilts tend to be smaller than bed quilts, and can be framed as well as wall hangings.) "In the past four or five years, we've seen that trend really accelerate," she says.

Gidycz-Smith's own work was recently included in "Riding a Common Thread: A Contemporary Fiber Arts

Exhibit," which closed last week at the Chandler Center for the Arts in Randolph. A graduate of the Vermont School of Art and a longtime oil and pastel artist, Gidycz-Smith learned to quilt 12 years ago. Now, she's transferred her love of landscapes into making art quilts.

Such works may seem like a major departure from the American folk tradition of quilting, which dates back to well before America was officially born: In colonial times, English and Dutch settlers made cloth "southern" far away by stitching together a lining, padding and top layer.

These early quilts were utilitarian, pieced together from homespun and repurposed materials. Quilting for leisure caught on in the 18th century, when fabrics became more readily available. Elaborate patterns and designs emerged that took months or even years to complete by hand. The resulting objects were prized as heirlooms and decorative art — much like today's art quilts.

As for traditional quilting, it never went out of vogue. Judy Thomas, owner of Yankee Pride Quilts in Essex Junction, makes reproduction fibers — reprints of historical patterns on new cloth — and says her customers still show a strong interest in classic styles. But Yankee Pride also makes a variety of contemporary fibers to satisfy a new kind of quilter: "Somebody can make traditional quilts and have made them their whole life, and all of a sudden they just start doing more contemporary things," Thomas observes.

"We've been in business over 30 years," she adds, "and

the fabrics now are just unbelievable. They are just so beautiful."

Another new approach is to update functional quilts with modern designs. That might mean "the use of bold colors and prints, high contrast and graphic use of solid color, improvisational piecing, nonstandard, exposure negative space, and alternate grid work," according to the website of the Modern Quilt Guild, an international nonprofit founded in Los Angeles.

That quilt's Vermont chapter is the works. Members of a modern quilt club based at local fabric + yarn in Burlington are completing the paperwork to pass their owner Phoebe Hildner says new approaches to quilting that are trending nationwide are taking hold in Vermont.

"Having access to a huge range of fabric choices has opened the door to a whole other world of quilters," she suggests. "Quilting was sometimes thought of as something an older generation was doing. But given what's available now, a much younger generation is into it." And, she says, older quilters are "getting re-inspired."

For more insight into the crafting trend, Seven Days invited some long-time quilters — all members of the Champlain Valley Quilt Guild — to talk about their craft and what keeps them stitching. ☐

Contact: zian@vermontjournal.com

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Anne Standish

Former textile journalist, now
Champlainer



How did you learn to quilt?

Since I was a teenager, I've known how to sew. When I went pregnant with my first child, I decided I wanted to make a quilt for him. At the time, I was living in Pennsylvania, in a Monticello country. They have a strong quilting tradition, similar to the Amish, and since I didn't come from a family of quilters, I reached out to them. I found an older woman on her farm who was able to teach me how to hand quilt; she had no power in her home, she worked by kerosene light.

After that, I got the bug. I took classes, learned basic techniques and got the skill set you need to make a quilt early on. That allowed me to expand my business when I got a machine.

What's your current quilting style?

I've started making art quilts. I really enjoy being outdoors doing sports, hiking, kayaking/canoeing. I always carry my camera with me and take shots of things I think would be a good quilt. I try to duplicate it



"Straggler's Mocha" by Anne Standish

in a very realistic way, so people can say, "Oh, that's Mount Mansfield."

How do you transfer images onto quilts?

With newer techniques, I can make the designs much more complex and use new fabrics that wouldn't do well under a machine. I'm also using the computer much more in terms of printing images onto fabric, and using the computer as a design tool. A lot of the texture comes from the quilting itself or the handwork on top of it. The techniques I use the most are what most quilters call "thread sketching" — using thread in the fabric to enhance it.

Tell us about "Straggler's Mocha."

There's an actual photograph embedded in the center; the tree in the left and the middle tree are the lateral edges of that photograph. It was taken by my brother, and, since 2003, I'd kept it on the wall until I had the skills to do something with it. I went back multiple times and took many photographs of the red pine and the trees. I drew out a red pine from the photograph, then printed out enlargements of photographs of the trees. The little pinehills on the bottom were made traditionally.



Karen Abrahamovich

Restorer at Young Women Museum
South Burlington

How did you learn to quilt?

I've seen since I was in middle school, but it wasn't until I went to college that I made my first quilt. I put it together with no knowledge or idea of the right way to do it. In 1991, I took my first quilting class to really learn the right techniques. I'd just finished a master's degree in engineering and I wanted to do something fun.

Why were you drawn to it as opposed to other hobbies?

Just to see all the beautiful designs, and all the new fabric becoming out — and with that engineering and aesthetic background, the whole process gets to be — well, it's a lot of geometry.

What's your style?

I am definitely more of a traditional quilter. That means I don't tend to do the artistic landscapes, or quilts that have a lot of color treatments and beading or thread painting. I really enjoy making good quilts that are functional. I use a combination of fabric. I really love the reproduction fabrics that look like your grandmother's quilts.

Tell us about "Old Fashioned Charm."

This one was selected to be in a panel show at the [American Quilt Society Henry Museum] in Lowell, Mass. It utilizes reproduction fabric — from the 18th that were once down there. Now, unfortunately, most of the fabric is produced overseas. For this reproduction line, they're got samples, or they're traced back some of the original patterns that were produced in the early 1900s or even 1800s. This quilt has an appliqué center medallion. It — is actually hand-quilted. It was before I got into machine quilting and it's just more of a tradition if [applies].

Andre Emmell

Retired, Birmingham (formerly an analyst at IBM and a Vietnam vet)

What are you working on now?

I have a 12-foot fence, which is what I do most of my quilting on. I started this quilt last Monday. It's a queen-size quilt, 102 by 102 inches. I had to do 49 blocks. I did about 12 blocks a day. All I've got to do now is trim it and put the binding on it and it's done. My son-in-law's birthday is the 12th of December, and my wife said, "I want a quilt for my sister."

When was the first time you made a quilt?

I made my first quilt about 21 and a half years ago. I made my first two quilts for my granddaughters. Then, in 1998, we moved to Virginia because my wife was taking care of an old friend. I needed something to do because I had left all my woodworking equipment with my son up here. A sewing machine was handy and I got the bug then. All of a sudden I'd passed a [quilting] guild, and before I knew it, I was involved.

Did you already know how to sew?

I learned how to sew when I was real young. My mother and I used to sew my sister's doll clothes. I don't remember. It wasn't a gay thing. Now it's different. Well, life's a lot different today than it was back then.

Why did quilting appeal to you?

It was a lot like woodworking — precise measurements. The art quilts are a little different, and I keep trying to push myself.



to do art quilts, but I can't quite get myself there.

You make Quilts of Valor to donate to service members and veterans?

A lot of times I have people come over and work on Quilts of Valor. It's like a team sewing group. I'll set up five sewing machines, and we'll sit here and sew all afternoon. I'll make about 40 Quilts of Valor a year on my machine, and about five [of the top-layer designs] on my own.

"Sunburst" by Carla White



Carla White

Biological Sciences
Imperial Health
Burlington

When did you first begin quilting?

I made my first quilt in 1983. But I only accidentally did quilting. I do a lot of crochet and embroidery. It was eight years ago when I really started, when I joined the guild and everything.

What inspires you to start a project?

I usually choose a picture and use that as a template. I have one of some papers — so I just changed them on the computer and then traced around all the different colors. I make them as gifts and just for fun. The only one I've sold [now] through a silent auction.

What are you currently working on?

I like to do all sorts of different things. Right now I'm doing some regular piecing. They're modern style, one for my neighbor and one for my neighbor. My neighbor's in chemistry and science inspired, and the one for my neighbor is very pale, pastel colors, browns and beiges.



You have a pretty interesting day job.

Yeah, I work for the State of Vermont in biological health, and I suspect X-ray machines [at] doctors, veterinarians, physicians, chiropractors. I'm the only one in the whole state who does this.

Between that and quilting, your days must fill up pretty quickly.

Yeah! Well, I like to read, I like to garden, and I also love those cocktail things. We can't stay here. They like to help me quilt sometimes. There'll be one on my hand, one on my shoulder, and one running up and down my arm.



Ocean Motion

Making waves with a new indoor, surf-inspired fitness class

BY SARAH TUFF

In paddling out toward the rolling white froth of surf, somewhere off the coast of Hale, I suddenly suspect my arms until my instructor tells me to jump up and lunge forward.

When I fail to catch a wave — repeatedly — I'm out frustrated I am how over, breaking a sweat. That's because I'm actually made a fitness studio on

FITNESS

Burlington's Pine Street. That Balmese ocean? It's the surf movie *Isle*, silently projected on the wall by a MacBook while the theme song to "Hawaii Five-O" plays. And my instructor isn't some dapperly tanned dude; it's Roxanne Scully, a Burlington mom and business owner (she and her husband, Russ, have already brought the surfers to Burlington with the surf-inspired spot restaurant and their water-sports store, WINDMVS).

Scully has added sweat to the wet this month by opening SurfFit Fitness, a franchise of a multisports program

founded in 2011 by a Boston-based trio based on custom surfboards, each fitted and mounted on three inflated bubbles, the workout is designed to mimic the movements of surfing even when the ocean is hundreds of miles away.

"I love fitness and I love feeling strong, and I thought this could work in Burlington — something for women," says Scully, one of four teachers certified to teach SurfFit here. "I was really intrigued, especially as a woman, that at age 45 I could get really into surfing and really enjoy it."

SurfFit, Scully explains, has a fast learning curve for achieving better stability, balance and confidence, no matter what the environment.

"Surfing" begins one during a Tuesday evening session in Shannon Lipkin, Surf manager, surfer and stand-up paddleboarder, who sips from Vita Coco coconut water between sets on the RipStix X trainer. Later, she explains how the workout caught her eye when she saw it on a 2012 episode

of the reality competition show "Shark Tank."

"I had just started surfing, and I fell in love with it," says Lipkin, who shared the idea with Scully. "To me, a surfer has probably one of the best bodies, along with a fit, healthy lifestyle. I thought, Gosh, if there's a way we could bring SurfFit to Vermont, let's do it!"

When a Pine Street space became available this fall — previous tenant REV Indoor Cycling relocated to Flynn Avenue — the timing was right for Scully, who owns the building with her husband. They opened SurfFit in conjunction with the adjacent North End Studio.

The revamped ceilings of REV remain, but in the sparsely placed are 10 boards, a wall of mirrors, potted palm and even a Buddha statue turned into a treading fountain. "I wanted it to be warm and welcoming," says Scully. She says she worked with Anna Stone of Perch Interiors to create the beachy Shores boutique in a Queen City town that's now brimming with wellness options.

"Well," it's not exactly how I feel during my first kump on the September 8, despite having worked occasionally in Costa Rica and Rhode Island. I feel wobbly when I step on the board and balance on my right leg while attempting to follow Scully's steeping left-leg motions. I quickly discover why SurfFit's tagline includes "Embrace Inevitability." Within a few minutes, though, I'm adjusted enough to focus on the fun of the work out — without falling off the board.

"I never really enjoy group classes," Lipkin tells me later. "But this is so new — being able to laugh at myself while getting such a nice workout."

Each of the SurfFit instructors brings a different element to the classes she teaches, explains Scully. Some of the 60-minute sessions are live high-intensity boot camp, while others are based on rhythm and barre-inspired routines. Scully's Tuesday evening class is notably infused with her passion for tropical retreats but influenced by her background as a teacher of the martial art Jiu



Holistic therapist, a fellow SurfNet student, discovered the new workout through Scully's Nia classes at South End Studio, and says she was immediately hooked by the fit. "I was surprised to find I was sore after class," says Stegosa, a 39-year-old student at the University of Vermont. "Balancing on the boards is a great and easy way to add strength workout to my routine."

Part of the appeal of SurfNet is the innovative setup. In what other fitness

promotes that the workout — which integrates balance, core strength, cardio, flexibility and agility — can burn up to 900 calories an hour.

By the end of the class, as we move from Pilates-like leg circles to the jangling hinges known as "pe-pige" — a move required to ride waves — I'm still shivering away from monster waves. But I feel the spirit of endurance that develops during an actual surfing session with friends, and I'm inspired to give the sport another go — outdoors and in.

"It's such a powerful feeling to get off the water," explains Lipson. "Your body feels tired but good. And with more strength, you can catch more waves."

Landshoppers may scoff at the idea of a surfing class in Vermont, but consumers don't need to leave winter travel plans for Hawaii or Puerto Rico to reap the benefits.

"It's definitely not just for surfers; anyone can come in and step on the board and learn the language, so they feel comfortable and natural," says Scully. And, she notes, the workout could be a great warm-up to the ski season. "Yes, [SurfNet has] a fun, warm environment, but think about those first couple of weeks out on the snow when you're like, 'Oh, my God' — the texture of your muscles. It's great for skiers!" ☺

Contact: info@vermontsurfnet.com

INFO

SurfNet Fitness, 685 Pine Street, Burlington
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ROXANNE SCULLY

class can you zone out on a surf wave while listening to on your quads, hamstrings and glutes?

When we shift from standing leg sweeps to a plank position, Scully leads sets of "wave runners," during which we rapidly bring each knee to an opposite leg to the beat of *Ambrosiana*'s "Soul." Then we move on to "One More Time" by Daft Punk as we tackle squats and lunges.

"Surfers possess total body strength, from their long, lean muscles to their ripped abs," notes the SurfNet website. It

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Though it's been staged countless times since its 1926 Broadway debut, Thornton Wilder's *Our Town* still retains its power to produce tears and a shiver of recognition.

The University of Vermont Department of Theatre's current production approaches it with breeding clarity.

The play's harrowing simplicity has the elemental power of drama breaking. It's set in the tiny fictional New Hampshire town of Grover's Corners, and the proceedings are introduced by the Stage Manager, whose quiet omniscience beckons us to watch as if from a great distance.

Wilder uses a story scribbled almost clean of plot to reveal some of the deepest truths about being human. We all march the same, repeating utterly similar patterns from birth to death, yet each of us lives so unique. The Gibbs and Webb families of Grover's Corners are nothing special, but their very ordinariness is what's wonderful about them.

Wilder intended to sentimentalize about the past. He wrote *Our Town* as a book belated in order to give the audience the perspective of time, not to idealize a lost era. UVM's production leaves this intent while adding just enough contemporary sensibility to make the play fresh again, even as lost customs such as home milk delivery still remain part of the story.

The play's three acts are set in 1901, 1904 and 1913, with first audiences now looking back a generation, where that World War I lay ahead. Knowing the future while watching characters who are ignorant of history it elevates the viewer to a godlike perch above mundane activities. From that springs compassion for the characters and a poignant awareness that mortality frames life just as it does dreams since become obsolete.

Our Town can produce the same effect for the viewer today, more than seven decades later, provided the production is spare and clean. That's exactly what director Sarah Carleton has created, the success in employing Wilder's deceptively naive while caring the audience's investment in the characters. Carleton treats the play with respect but not gothic reverence, and focuses her 18 student performers on achieving a direct, unaffected acting style.

The staging is simple. Carleton uses every inch of the theater, with actors entering through the house and



Life Stories

Theater review: *Our Town*, UVM Department of Theatre

BY ALEX BROWN

occasionally performing from seats around the three-quarter stage. For upstage are rows of mismatched chairs that wouldn't be out of place in 1904. The actors sit in them, in full view, until they step forward when they're needed in a scene. If they need use of the chairs for that scene, they casually bring it downstage.

CARLETON TREATS THE PLAY WITH RESPECT BUT NOT GOODY REVERENCE, AND FOCUSES HER 18 STUDENT PERFORMERS ON ACHIEVING A DIRECT, UNAFFECTED ACTING STYLE.

From unpretentious action like this, Carleton builds mood. At one point, a cheerfully sings while Dr. Gibbs is engaged in a book and George and Emily, the central characters, are apertures doing homework. A piece decades when all

these people are separately accounted for, quietly competing for our attention and implying the thousands of other, similar acts performed on a single night. Those simultaneous events within the theater weave together like the jumble of occurrences in real life. The experience is common, but the solemnity of the moment elevates our awareness.

One of Carleton's choices is debatable. She splits the Stage Manager's role among three actors, as if his uttermost commentary could be handled by a mouthpiece instead of a character. The decision makes the Stage Manager conspicuous as well as conspicuous, which dilutes rather than amplifies the role.

Brendan Vargas Korocho, Garrett Garcia and Grace McLoughlin share the role of Stage Manager, and, intentionally or not, they show such a broad range of acting skill and interpretation that the character doesn't entirely release. All three are occasionally tempted to use irony as if the Stage Manager needed to impress the audience. But each has of focus moments, as well.

Adam Holding captures George Gibbs' gentle joy and streaks of showing the character's innocence without any cloying cuteness. It's as

accomplishment to cast aside the armor of a pose to reveal George as a little bit foolish and altogether earnest.

As Emily, Abby Swan flicks her bright eyes to take in the world, eager to enjoy everything, especially the startling first feeling of love. She is wonderfully alive when staring at the moon, and has just the right urgency in her final scenes, when she painfully reconciles the perspective of mortality with the raw beauty of life's fleeting pleasures.

Ian Darr, John Zaphir, John Hughes and Elizabeth Callahan are all impressive at conveying the Gibbs and Webb parents with the gravity and offhand confidence of mature adults. Callahan is especially moving as Emily's mother, sweetly oblivious to what's precious about daily life.

The acting craftsmanship varies. On Friday, some students rushed their lines without letting the moment and meaning unfold first, and a few characters were left more skeletal than they had to be. But the overall power of the play emerged.

As costume designer, student Alyssa Kural hits a nice range of notes with a constrained color palette, using simple variations of fluid skirts for women and vests for men.

UVM faculty members ably handle the rest of the tech. Jeff Medinger's set reveals the theater's deep backstage and offers elegantly generous placement of simple chairs and tables. The sparse, natural lighting by Julia H. Forster nicely outlines the mood Carleton invokes.

Imagine a time when slavery gains and tearing are logically out of date. To see these lost things again — to see your best self in connection with them — might fill you with a new wisdom about the transience of what now seems essential. *Our Town* demonstrates that tragic action, and adds one thing more: a sense of what's eternal about human beings despite their brief and simple lives.

UVM's excellent production allows us to enjoy two fine actors portraying George and Emily, and to rediscover the abiding strength of Wilder's play. **D**

Contact alex@wensdaypost.com

INFO

Our Town by Thornton Wilder directed by Sarah Carleton produced by the University of Vermont Department of Theatre. Through November 30. Thursday through Saturday at 7:30 p.m., Sunday at 2 p.m. at Nagel Theatre. UVM Burlington 215-242-1000, even cash/online.



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Taco Time

Once a week, Vermont restaurants think outside the bun

BY ALICE LEVITT & HANNAH PALMER EGAN



Tacos at Mule Bar

MULE BAR

38 Main Street, Winooski 360-2620

Since 2011, diners with a yen for hard-core Mexican flavors have made the pilgrimage to the Mad Taco in Winooski or Montpelier. Lucky for Chittenden County residents, the same owners are behind Mule Bar in Winooski. On Tuesdays, its tacos follow the same template of local meats and big names served in pairs of double-dip corn tortillas. But chef Jeremy Slansky is quick to point out that Tuesdays at Mule Bar are not simply Mad Taco North.

THE CHEF TURNS ON THE SLOW-COOKED CHARM EVERY TUESDAY.

Slansky, who has run the kitchen since January, has a particular affection for food from the Oaxaca region of Mexico. That's reflected on the regular menu in dishes such as banger steak with a green purple-mashed mole, but the chef turns on the slow-cooked charm every Tuesday.

He kind of has to. Though there's always a fish and a veggie taco on the menu, the meat version is usually made from cuts such as tongue, heart or pork belly. When Neff Farm in Winooski makes a meat delivery, "They bring 20 pounds of weird stuff," explains Slansky. "It usually is awful. You can have fun with it."

That race to the marketplace of fun sitting at the bar to wolf down a pre-Halloween

Vermont is about as far as from the Mexican border as anywhere in the U.S. — in both geography and culture. Here in the Green Mountains, we're more likely to hear Québécois French than Spanish, and authentic Mexican food is tough to come by.

But that doesn't stop us from loving a good fiesta. Lately, we've noticed a proliferation of Taco Tuesday specials at area restaurants, ranging from simple \$2 ground beef crunchers at South Burlington's Botswana Restaurant to pricey, more artisanal options such as

braised ostrich at Winooski's Mule Bar (\$20 a plate) or \$17 scored chicken tostitos at Winooski's Hyde Away Inn and Restaurant.

Chefs at Burlington's Citizen Cafe and Middlebury's Two Brothers Tavern say they use the Tuesday special as a way to feature new seasonal ingredients and play around with flavors, giving the Mexican street eat a deliciously Vermont spin.

Regardless of the inspiration, anything wrapped in a tortilla shell and topped with veggies and salsa seems to any "taco."

Over the last few weeks, the Seven Daze food fest rolled forth on a two-tasting mission. We couldn't hit them all. Tuesday specials not heard here include those at Winooski's Pingu Culi & Eatery, West Glover's Pecker Pie, Rutland's Boots the Restaurant and Manchester Center's Puffy Restaurant. And not all special two nights are limited to Tuesday: 3 Squares Cafe in Vergennes turns up a tapas-inspired Thursday through Saturday, serving up queso-bacon searers.

Still, it's good to have a culinary day at the plate to look forward to as darkness descends and the temperatures drop. ☐

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ENTERTAINMENT WEEKLY 49

SIDEdishes

BY HANNAH PALMER SOHN & ALICE LEVITT

Local Heroes

PHOTO BY KITCHEN DRIVEN IN RICHMOND

How would you like to start (on Thursday with apple fritters, biscuits and morning bliss made by a James Beard Foundation Award-nominated chef? That day marks the opening of the KITCHEN DRIVEN (open until PARKSIDE KITCHEN, located at 29 Explained in Richmond, former site of On the Rise Bakery.

KD's pastry chef SAARA KRUM — the store-fronted Beard nominee — will be in the kitchen with support from her co-owners, husband and co-owners, wine and general manager MA. JOHNSON. "We are hoping to ease in with morning pastries and a limited lunch," Johnson says. In its early days, Parkside will serve until 1 or 2 p.m. As the team gains its footing, hours

will expand to three meals a day, seven days a week.

Breakfast will be basic, with dishes such as breakfast sandwiches, oatmeal and creamy grits all prepared from scratch with local ingredients. On Saturday and Sunday, brunch will replace breakfast and lunch, with offerings including a Benedict served over gratified polenta, and biscuits and gravy prepared with house-park sausage.

Lunch and dinner dishes will include a burger, a Calzone, fried chicken, homemade pasta and wood-fired pizzas, such as a fall version topped with kale, squash, golden raisins, pine nuts and three cheeses.

Those dishes will roll out of the restaurant over the next week or so. Johnson says to watch Parkside's Facebook page for updated hours.

—A.L.

PHOTO COURTESY OF KD

Himalaya High

BELLEVUE PLATTBURGH RESTAURANT DRINKS TO BURLINGTON

When Seven Days visited HIMALAYA RESTAURANT in

Pittsburgh three years ago, owner **TERESA DORJE** told us, "My wife and I are pretty passionate about doing a restaurant in Burlington." That energy has finally found a home at 3 Main Street, the space previously known as HARBOR RESTAURANT, HARBOR & COTTAGE and Main Street Restaurant.

A debilitating car accident in 2012 delayed Dorje and wife Tanchen in their search for the right space. But when they met **MELISSA HOUTMAN** of Main Street Landing and saw "the vibe and the way she dealt with us, we instantly thought, 'Well, this is the kind of people we want to deal with,'" Dorje recalls. The comfortable waterfront location, with its existing, up-to-date kitchen, didn't hurt, either.



Teresa Dorje

The Dorjes hope to open their new restaurant in March or April. After that, they'll battle between the Plattsburgh and Burlington locations, with one of Dorje's cousins running each kitchen.

As in Pittsburgh, the Burlington menu will be divided into Nepalese, Nepalese and Tibetan options. While most Tibetan dishes are steamed, including the dumplings known as momos, Dorje also serves several hand-pulled noodle dishes. He lightly spices Nepalese steaks called tarkari using flavors similar to those of Indian curries — which will also feature on the Burlington menu. Chile Indian Nepalese cuisine is best enjoyed with a cup of sautéed butter tea.

As in Pittsburgh, Dorje will get most of his ingredients from local farms — in fact, he already sources from Vermont growers. He'll keep most of the Plattsburgh menu intact, he adds, while experimenting with dishes he feared would challenge diners in a community where he and his family are the only Himalayans. One addition will be daily lunch specials, each day, Dorje says, his staff will prepare three or four different meals focused on a Himalayan country or theme.

Dorje will spend the months before his projected spring opening transforming 3 Main Street into a Himalayan oasis — as the cold east shore of Lake Champlain.

—A.L.

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Taco Time 49/40

taco dubbed *On Tacos From the Crypt*. A towering portion of shredded steak was saucy and succulent but not overly fatty. A hissing liquid of red wine and steel stock gave the impression of a Euro-style reduction sauce, which quickly melted away as cacao ribs, cilantro and chile took over. A smoky cream on top added more heat, tempered by cilantro and a tangy red-cabbage slaw.

We pined it with that night's delectable cocktail, the Ninth House. The honey sweetened tippie warmed steel-boned steaks and Earl Grey-infused bourbon for its own dose of smoky heat.

But not everything coming out of the kitchen was on fire. Crispy pollock tacos were so heavily breaded that they should have been called fish hamburgers. The slow, creamy and citrusy fish weren't enough to wake up the lambic combination. Luckily, Sikilady had three separate bottles of house hot sauce at the ready. Pitched lower than Miel Taco's screaming highs, it took one labeled with a 92 heat to do the trick for me. But it wasn't the spice I enjoyed so much as the tangy, earthy notes.

I regret not trying the week's veggie option, a set of tacos filled with rice-and-black-bean fritters. Does that mean I'll have to return to Miel's Taco Tuesday? Well, if I must.

—A.L.

ROTISSERIE RESTAURANT

1255 Willbrook Road, South Burlington,
855-1028

Until I ordered \$2 tacos at the Rotisserie Restaurant recently, I had not eaten a hard-shell tortilla since fifth grade. So they struck a elementary school to me, a place that few of us want to return.

But for \$2, where's the harm? I ordered one, complete with ground beef and all the average fixings. Luckily, the Rotisserie doesn't stop there. There are soft corn tacos, too. They're not made in-house, but they're lightly toasted before being stuffed with meat, and as a result taste fresh from the grill.

The flat Mexican giddle may not be used in the Rotisserie's kitchen, but that's not the point. The South Burlington family restaurant specializes in all-American fare such as prime rib and chicken wings. It's the land of place

where the curtains and baney pairings in the dining room conjure visions of Grandma's house.

Why tacos, then? According to lunch manager Summer Raderer, chefs at the restaurant were "looking for a gimmick. They wanted to do something other than a fried chicken wing special." Taco Tuesday has been a hit for two years, she adds.

Most plates gracing the tables during a visit two weeks ago looked much like the one I ordered, with grilled chicken on a soft tortilla and beef on a hard one. I tried to add to my \$4 tab a couple of \$3 Buffalo-style drumsticks, but that special had already sold out by the time I arrived at 7:40 p.m. My dining partner ordered a bowl of beefy French onion soup to sample the housey regular fare.

Upon first taste of each taco, my usual impressions were that they came in two flavors: wilted and insalubrious. The beef one was the salty one, consistently drenching my mouth; the bland chicken tasted of little more than grill marks. On the plus side, the chopped lettuce and tomatoes stuffed in both were fresh and moist. One taco even had a cube of green pepper in it. I could have done

without the unsalted cheese shreds on top. Overall, these tacos reminded me of the kind the lunch ladies made in my elementary school.

Raderer later told me that my server, Susan (though she was very friendly), forgot to bring me the homemade ghost-pepper-infused hot sauce. The opaque bottle I was given instead yielded out something that merely tasted red. But for this early-'90s time capsule, nothing else would have hit the right neural pathways. Thanks, red taco sauce.

—A.L.

ZACH'S TAVERN AT THE HYDE AWAY INN AND RESTAURANT

1420 Willbrook Road, South Burlington
458-2322

There's nothing new about Theo Tuesday at the Hyde Away Inn. According to co-owner Margaret DePace, the inn introduced its south-of-the-border nights 15 years ago, when the choices were hard shells filled with either beef or chicken.

But when chef Ryan Mayo took over the kitchen last year, she brought with

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Choco Taco at Aztec Tavern

her a new taco concept. The \$2 basic taco menu (with a suggested pairing of Pils), with the addition of soft-shell and black-bean options. But each Tuesday, diners eagerly roll in to find out what Lorence Mexican specials Mayo is cooking up that night.

Last Tuesday, the bar was still packed with taco lovers at 9:30 p.m., half an hour

after the dining room officially closed. My other half and I sat at a high table beneath the message "Tacos are my friend... They never lie to me," handwritten on the wall. This must be depressing to night-owl taco aficionados.

Our meal started with an order of chips and salsa. The latter arrived in a standard smooth, tangy red version

and — for an additional 50 cents — in a roasted tomatillo version, sharp with acid and a pair of chopped chiles.

Aggs included nachos and PEI corn-als flavored with sweet corn, tomatoes and hot sauce. Merry Knoll Farms chicken chorizo. We dined on a different chorizo, made from "big face" chili originated at nearby Gaylord Farm. The spicy ground meat came underneath a pair of over-easy eggs, each in a soft green-chile and-corn tortilla. It was more of a knife-and-fork taco than something I dared to pick up. Grifton Village Cheese cheddar and avocado made each bite creamy, while cilantro and pickled onion brightened it up. On the side, a bowl of butternut squash, potatoes, black beans, red peppers and jalapeños added a Vermont-plus-Mexico touch to the succulent bacon chorizo.

Mayo's taco menu also contained two many ethnic nods to enterprising. Best to say that she made them her own. Lightly fried sho toast was served over a big, crispy wonton, sort of like giant wontons of those fried noodles you get with Chinese fast food. Avocado and shaved cabbage with the fish made for an alluring mix of textures. The cilantro lime

vinegar drizzled on top was addictive on its own, made more so with squiggles of sweet guava mole and tiny cubes of grilled pineapple.

Before we ordered our entrees, we reserved the last vanilla Choco Taco of the night. The only Taco Tuesday dessert I've spotted anywhere, Mayo's Choco Taco has little to do with the packaged Klondike version. Hers features a fried flour tortilla dressed in cinnamon sugar and filled with ice cream. To my disappointment, the only chocolate in the dish was a sauce drizzled on top. But Choco Tacobeggins can't be Choco Taco choosers. It was still worth a return engagement.

Next time I make the trek to the Mud Run Valley, it might be for Taco Tuesday, an occasional special night devoted to replacing local choosers with Welton's chef-boss takes-on gorditas — a parody that means "little fat one" — and Taco Bell Crispywrap. Either way, I expect to head south of the (Stamford County) border back to Watshill sooner rather than later.

—A.L.

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Taco Time

BY JEFFREY M. HARRIS

CITIZEN CIDER

210 Pine Street, Suite 114, Burlington,
840-3278

Since moving to Pine Street from Essex last spring, Burlington's pop-up cidery has continued to up the ante with its food. What began in April 2014 as a modest menu has morphed into a fairly significant spread, complete with nightly specials.

"The tacos change every week," says chef/la Gary McInerch of the Tuesday special, "so it can be anything from adobo-seasoned Borden [Pork] beef to wild-caught swordfish." The choices vary, but Gary McInerch typically offers both veggie and meat options.

Each taco costs a rather steep \$5, but the ingredients are fresh and responsibly sourced — local, grass-fed meats, organic produce and starches, and fresh Atlantic fish. The chef says she uses the specials to flex her creative muscles. "It's a really fun and interesting way to showcase Vermont food," she says, "but is a not so Vermont kind of way."

The tacos, rolled into organic, soft corn tortillas, are also somewhat more substantial than others I've tried. Two, with coke, filled me up for dinner, though I suspect a larger, hungrier person might need more to feel satiated.

"Don't forget the toppings!" a board by the kitchen reminds patrons. Near the front door is a bar stocked with accompaniments — fresh chopped pico de gallo, roasted tomatillo salsa, dried red onions, spicy salsa roja — that seem to come straight from Texas or further south. And sauces abound. Paying a small premium allows you to pair your tacos with any of the 10 fresh pressed ciders on draught.

That restaurant because the kitchen puts out tacos that pair beautifully with apple drinks.

On a recent Tuesday, a veggie taco came swaddled in spicy, melted pepper jack and stuffed with some of fall's finest vegetables. On a bed of nutty quinoa, cranberries mingled with cooked apples and dried sweet potato, scattered with tangy arugula and quite a bit of garlic. It was a nice mix of amusey and sweet that went well with a glass of gingery Dirty Mayor, and also with the drier Stan Up I ordered afterward.

The meat option was simpler but just as good. Picked with an



sauces-chile-spiced blend of Regdan Farms beef, Maple Wind Farms chicken and black beans topped with red cabbage, this taco required more of the toppings—but I would never complain about needing an extra dose of cool, wet tomatillo-jalapeno pico de gallo, roasted tomatillo salsa or a sloppy scoop of pale-red salsa roja.

—HPE

MANHATTAN PIZZA & PUB

103 Main St., Burlington, 858-6776

It may not be a foodie destination, but lately I've developed a real affinity for downtown Burlington's Manhattan Pizza & Pub. I like that there are 20 beers on tap and that I can usually find something new to drink. I like that the pub's prices are fair, that there's a familiar, homey mix of Grateful Dead, oldies, jazz and '60s bands on the sound system (if a band isn't playing live), and that the bartenders are quick and super-duper friendly.

And I like that about a month ago, the pub rolled out a Tuesday taco special. At \$2 a pop, beers can scarf down chicken, beef and fish tacos that are far better than they need to be to justify the price. With \$3 pairs of Swiss chucks (flagship amber ale and cheap shots of tequila), the pub offers a pleasant—and affordable—way to while away a Tuesday night.

The juke went from "oh, the bartender asked us to place an order. The food came quickly. Within minutes, my tablemates and I were ploving into six sloppy corn tortillas filled with meat

and veggies. The fish taco was an all-around hit. A generous cut of breaded, deep-fried white fish came crisped to the fifth degree and topped with pungent red cabbage and cilantro, along with a squirt of the requested spicy Thousander.

Ground chicken, doused with a smoky chili-powder spice blend, was ice-cold but still good, and was crowned with housemade pico de gallo. The beef was suitably simple and went down easily. As we finished our spread, I noticed that most of the other tables were littered with empty red taco baskets, too.

In a phone conversation later, pub kitchen manager Eliza Johnson said the tacos are part of an experiment. "We're trying to run what we think might sell as a new menu," he said.

This part, at least, seems successful, since starting the Tuesday special, Johnson and he've noticed a significant uptick in business. "Tuesday used to be pretty standard in terms of how much food we'd sell," he said, "but lately it's been pretty busy."

—HPE

TWO BROTHERS TAVERN

88 Main Street, Middlebury, 382-0022

Middlebury's downtown tavern is another relative newcomer to the town. In a recent phone conversation, chef Steve Lortens said the special, which he's been running for a couple of months, is intended to fill a niche

TACOTIME BY FSO



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Taco Time

"We did a poll with the Middlebury Chamber of Commerce," he said, "and everyone said they were looking for Mexican in Middlebury. So we decided to do tacos one night a week."

For 53 space, the tacos were farm fresh, with meats and produce mostly grown in the area, and reasonably large. \$6.00, the chef said, produce

rooms probably made at home. Spiced with a predictable creamy taco seasoning, the meat had beneath a blanket of finely shredded cheese, cool, watery bites of lettuce and tomato added texture. For once, this fold had me wishing I'd opted for the hard taco so that it would more closely match the Taco Bell original.

The pulled-pork option was warming and rich, its meat stewed in a sweet barbecue sauce. Sprinkled with car-

A spicy bowl of tacos at Taco Brothers, Tavern.



will come directly from the restaurant's budding hydroponic operation, situated near the front entrance and currently seeded with salad greens. Lawton plans to fill a second hydro-tower later this fall, growing herbs and other aromatic flora.

Lawton's taco spread changes every week but usually offers four choices. "I have, like, 20 different taco sauces," he noted. He keeps a simple ground-beef version on the menu and mixes up the rest — though chicken and pulled pork are becoming popular standbys. All fillings are available in seven-inch flour tortillas, crisp yellow corn ones or, for diners savvy enough to ask for them, soft corn tortillas. From the list, 55 margaritas make it a full on fiesta.

Last week's choices included marinated grilled bacon with spicy arugula, scallions, red onion and Sriracha sour cream. These were colorful and plenty of heat. But a shake of salt reminded that.

The chef's standard ground-beef wrap was Taco Bell truer — that is to say, broadly appealing and mildly tasty — and reminiscent of the pre-packaged Orbits taco night hit your

THE PULLED-PORK OPTION WAS WARMING AND RICH, ITS MEAT STEWED IN A SWEET BARBECUE SAUCE.

and-bean salad, lettuce and lots of cilantro, this was a far Tex-Mex twist. A fish option came packed with flaky, oven-roasted mahi mahi and crisp red cabbage sautéed with pork cheese and a generous dollop of cilantro-lime cream. For vegetarians, Lawton offers all options with or without black beans instead of meat.

On the whole, two nights has been a hit. "We have a great local following and a great group of regulars who come every week," Lawton said. "Our slowest two nights have been about 165 takes, but since the college kids come back, we started to get up into the 200-taco range."

—H DE

Contact: alor@sevendaysvt.com, hannah@sevendaysvt.com

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SIDEdishes

CONTINUED FROM PAGE 48

To-Go Goes

LOANER'S OF VERMONT IS ON THE MOVE. Take-out spot **LOANER'S OF VERMONT** will close its doors at 30 Main Street in Burlington for the last time on November 16 at 6 p.m. But don't mourn the flavorful soups and Julia Child-style chocolate mousse just yet. Brothers and co-owners **Carrie** and **Max** have an idea for a larger space.

"We're trying to stay in the neighborhood," says David Lague. "We're looking at three or four different places, just trying to find the right fit." The move is necessary, he explains, because the business' small kitchen has no larger handle the high demand for chef Nick's catering services. The family decided to give up their lease rather than get stuck in a long-term agreement that didn't work for them.

Lague's wife is back as soon as the brothers find a new home. Check the space for reasons where and when.

—A.L.

Bitches' Brew

GIRLS PUT OUT BRINGS TOGETHER CRAFT BEER WIVORS.

Amadea Wilkins founded **Amadea Put Out** in 2010 with a mission to "build a community of women who love craft beer and who are an active, contributing part of the greater craft beer

community." Before long, she was deluged with women around the country who hoped to bring the idea to their areas. Turns out, beer is not just for boys.

As of last week, the national 501(c)(3) organization now has a Vermont chapter. Founder **KEITHA BAKER**, whose local headlines may recognize as **superwoman** on social media, plans to hold the

But as Baker started becoming more active in the burgeoning Vermont beer community, she realized that a lot of women shared her thirst for each. "I just thought it would be great to bring everyone together," she says. "We like to think we're a minority, being female beer lovers, so this seemed like a great way to solidify our legitimacy as women who love craft beer."

So far, the response has been overwhelmingly positive. Baker says the Vermont Girls Put Out Facebook page gathered more than 100 followers in the first two days, and several women have reached out to her directly. "I've had nothing but excited, enthusiastic, optimistic feedback," she says. "It's been great. I think it was needed and wanted."

Girls Put Out isn't a club with official membership; all events are free and open to the public. Events will take the form of gatherings at bars and restaurants, brewery tours, educational workshops, and meet-ups. Those interested in attending an event can follow **Amadea Put Out** on Facebook and Twitter for updates.

—H.P.

CONNECT

Follow us on Twitter for the latest food scoop: **Amadea Wilkins** (@AmadeaPutOut) and **Keitha Baker** (@KeithaBaker).



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WINE TASTING Learn The requirements of National Cellars, visit a winery, enjoy a wine and Spanish style Trapp Family Lodge. Dates: 8-9 June \$20 per person, tax. Info: 352-3342.

Ralph Xauser knows a thing or two about broadwaying and hip hop. Informed by 30 years of firsthand experience, the Philadelphia-based dancer and choreographer funnels street dance and dialogue into *The Unofficial Guide to Audience Watching Performance*, an autobiographical work that *Dance Magazine* calls "artful and mesmerizing." The place sets poetry, spoken word and rap lyrics against bursts of broadwaying. Developed by Xauser over 20 years, then fine-tuned by award-winning choreographer Ralph Lemon, it explores sacrifice, passion and transcendence while tracing the arc of a longtime performer's career.



Tom Paine's past is the stuff from which innumerable literary characters are made. As a teen, he carried a brief case, dressed in plaid pants and penned poetry inspired by William Blake. Years later at Princeton University, he studied pre-med and was a pacifist officer candidate in the ROTC. Quirkiness aside, Paine proved to be a blazing talent upon embracing the writing life in his early thirties. Earning an MFA from Columbia University, he exploded onto the literary scene in 2000 with the acclaimed short-story collection

Star Viggo It's a safe bet he'll repeat that across with the forthcoming *A Boy's Book of Nervous Breakdown*.

Tuesday November 16 5:30-7:30pm, at Scream Cinema Johnson State College.
Free. Info: 800-730-7302, events.jstc.edu

 LIST YOUR UPCOMING EVENT HERE FOR FREE

[illegible]

YOU CAN ALSO FIND US AT WWW.MOVIEEVENTSAPP.COM
 THERE LISTS MOVIEEVENTSAPP THE NAME OF EVENT AND THE DESCRIPTION
 SUPPORTS MULTIPLE LANG. AND OPERATIONS. I HOPE YOU LIKE IT.

 CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND SCHEDULES ARE FOR TENTATIVE CONSIDERATION ONLY. SCHEDULES SUBJECT TO CHANGE WITHOUT NOTICE AND WITHOUT LIABILITY. CHANGES, DELETES AND ADDITIONS TO THE LISTINGS AND SCHEDULES MAY BE NECESSARY DUE TO CHANGING OR THE CLASS SCHEDULES. THE CLASS SCHEDULES ARE A PROPOSAL. CLASS ORIGINATORS MAY BE ASKED TO PLACE IN A CLASS LISTING.



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WITH THE LAYAR APP
TO WATCH A VIDEO

SEE PAGE 5

Breaking It Down

RAPHAEL XAVIER

Friday November 14 and Saturday
November 15, 8 p.m., at Independence
in Redford. \$30. Info: citystate-theatrical.org



Two Times Two

In 1935, Argentine composer Astor Piazzolla moved to New York City with his Italian parents. There, he passed his time listening to his father's records while his parents worked long hours. Recordings of tango-orchestra gave way to jazz and classical music, becoming the foundation for nuevo tango, the musical hybrid that later propelled Piazzolla into the spotlight. This eclectic style comes alive in "Piazzolla! A Concert of Tangos." Two husband-and-wife duos — El Cuarteto, featuring Sarah Cullen and David Gornitz, and Anacronismo Spachera and Jeremiah McLane — join tango ensembles, where they present a varied repertoire for voice, guitar, piano and accordion.

PIAZZOLLA! A CONCERT OF TANGOS

Friday November 14, 7:30 p.m. at McCarthy Arts Center, 51. Michaels College. In Colchester. Free. Info: 554-2955. amcvt.edu



Family Affair

To say the members of Fun Ray Run have chemistry is an understatement. Siblings Matt and Grace Kelland perform alongside Matt's wife, Rachel Sessler Kelland, and her sister, Jen Sessler. Complementing the group, upright banjo Jesse Allen is anything but the odd man out. Rooted in the musical traditions of Appalachia, the band's 2013 debut *So Sangre* (Whispered) turned heads — including Garrison Kelland's, who introduced the Asheville-based musicians to perform on "A Prairie Home Companion." The rising star melds bluegrass, folk and old-time tunes with three-part harmonies on their national tour in support of sophomore effort *Something to Someone*.

FUN RAY RUN

Saturday November 15, 10:00 p.m. at Chandler Music Hall in Rensselaer. \$20/35. Info: 728-6444. chandlerarts.org

THE HEALING POWER OF SOUND & VOICE Find the therapy of sound frequency vibrations wherever it is. Join the free live, interactive, sound-healing workshop at the University of Vermont's Center for Integrative Medicine, 100 Main St., Burlington, 05401. Free. Info: 802-708-6166.

HEALING POWER OF CANNABIS OILS Discover the power of cannabis oil and its potential to heal a variety of ailments. Join the free live event for healing with cannabis oil. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

HEALING POWER OF SUPPLEMENTS Change your life with the power of supplements. Join the free live event for healing with supplements. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

Info

BENEFITING HELP: See 802-12

BUFFET WITH ORBS Join us for a buffet with the power of the universe. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

FOOTBALL ART Join us for a football art event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

FRISBEE GOLF TOURNAMENT Join us for a frisbee golf tournament. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

GRAND OPENING: See 802-12 Join us for a grand opening event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

STAR WARS: CLAM Join us for a Star Wars event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

AVAILABLE FOR RENT: See 802-12 Join us for a rental event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

TODAY WITH CANNABIS Join us for a cannabis event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

Info

LEARN HOW TO USE A CANNABIS OIL Join us for a cannabis oil event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

Info

WELLS TOGETHER: THE HEALING: See 802-12 Join us for a healing event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

Info

REPAIRING POWER: See 802-12 Join us for a repair event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

ELI ELITE Join us for an elite event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

PIANO WORKSHOP Join us for a piano workshop event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

UNIVERSITY: JAZZ ENSEMBLE Join us for a jazz ensemble event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

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POWERFUL TOOLS FOR CANNABIS Join us for a cannabis event. Join the free live event for healing with the power of the universe. Told The Room, Burlington, 05401. Free. Info: 802-708-6166.

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The Battle of the Bands
BATTLEFIELD BAND
"one of the great institutions of 21st-century music"
The Beatles
Presented by
People's United Bank
Friday, November 11, 8pm
Tickets: 1-800-476-0100 • www.battlefieldband.org

CRAFT VERMONT
fine craft & art show
November 21-23, 2014
Stand on the floor & converse with the artists
Fri. 10-8
Sat. 10-6
Sun. 10-5
802-373-5429 • www.vermontcraftshow.org

calendar

7/24/14 4-11 PM

LETTERS HOME: The largest alphabetarium event to date when *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

THE LITTLE HERBARIUM: A group of 14 high school students interpret the classic Disney film about the plant-the-ice-ages adventures of Aari, who goes to live at the home of the Herbarium. Upper High School & Middle School 7-9 p.m. \$10 fee info: 957-2526

MAKING IT: 2013-14 Fall

NATIONAL THEATRE LINE: James Fennell and Chris O'Connell explore the value of the arts in a brand new live broadcast production. Join the *Gracie* Theater Great Gracie on location at 21 West 40th St. Palace 8-11 p.m. South Burlington 7-9 p.m. 957-2526 5552 5552 Catering & the Center 50, January 7-9 p.m. \$10 fee info: 241-2522

NATIONAL THEATRE LINE: A broadcast production from the *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

GRACE: An enhanced program to support the *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

GRACE: An enhanced program to support the *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

THE PRODUCTIONS: A series of theatrical productions, including *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

A SMALL, GARDENING: A series of theatrical productions, including *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

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FICTION BOOK CLUB: Readers will read about the *Gracie* Theater. The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

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FRI.14

9-11 PM

ADULT THEATRE: The *Gracie* Theater will not actually perform. By joining us in the Middle East, Late Place Center for the Arts, 14 E. 70th St. (4th fl.) info: 512-521-2522.

community

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Refresh your reading ritual.

Flip through your favorite local newspaper on your favorite mobile device.

(And yes, it's still free.)



Add Seven Days to your iPad/iPhone Newsstand for free at sevendaysvt.com.

MURDER MYSTERY A performance offering Mass Murder to Company. The Springfield will offer a gathering for theatrical homicide events, behind-the-scenes and more. **POISSON D'AMOUR** The Global Maritime Dinner at the Grand Theatre. 4 p.m. Free. 330-323-8422. **POISSON D'AMOUR** The performance. 4 p.m. 330-323-8422.

POISSON D'AMOUR & CRAFT SHOW Local artists are displaying their wares, alongside jewelry and Christmas items. A festive, festive and festive event. 10 a.m. to 4 p.m. 330-323-8422.

POISSON D'AMOUR Here's how 30 vendors offer an array of gifts for the holidays. 10 a.m. to 4 p.m. 330-323-8422.

POISSON D'AMOUR A performance. 10 a.m. to 4 p.m. 330-323-8422.

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BURLINGTON CHAMBER ORCHESTRA Titled as the first of the season, the orchestra will offer a performance. 7 p.m. 330-323-8422.

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THOSE MOTHERS!
Daughter takes girlfriend, servant
into basement, breeds!

THOSE MOTHERS!
An experimental script staging.
A world premiere.
A non-linear account of tormented
mother/daughter relationships.
A set designed using recycled material.
Use the trailer: theatremosaicmond.net

**NOVEMBER 20, 21, 22 AT 7:30 PM
AND NOVEMBER 23 AT 5:00 PM**

Tickets at the door, or at theatremosaicmond.net. Admission age 15 and over.
Off Center for the Dramatic Arts, 754 North Wessels Ave., Burlington.
theatremosaicmond.net

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throughout the mall

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Join the parade
at noon then
take in pictures
with Santa in
the Center Court

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people to visit
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RECEIVE A
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francesca's
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AND YOUR FAMILY FROM OUR FAMILY OF SPONSORS AND ALL

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504.7 & 52.3 BURLINGTON

92.7 MIDDLEBURY

104.3 & 106.5 MONTPELIER

102.7 THE NORTHEAST KINGDOM

103.1 & 107.7 THE UPPER VALLEY

calendar

NOV 13-14 (FRI)

A PLACE AT THE TABLE: Give us a glimpse into the specific children and families who, Jacobson and Lee (Shoreline's documentary filmmaker) poverty and hunger assistance. Catusseaux and Co. 11:30-12:30 p.m. Free. 200-260-2000. The Black-Catherine, Shoreline, 5:30 p.m. Free. Info: 509-455-6556.

food & drink

WILSON/SHORELINE CHURCH: Dinner fund for a variety of winter programs, including meals and pumpkin squares. Wilson Elementary School. 4:30-7 p.m. Free. Openings at major shelter food banks accepted. Info: 509-455-6556.

VERMONT CIDER FEST: See PG 14.

golfing

BRIDGE CLAY: See PG 12-13.

TEVIA HOSPITAL: 100 of quick thinkers gather for a meeting of the minds. Lobby Hotel Vermont, Burlington. 7-8 p.m. Free. Info: 800-363-3632.

health & fitness

ARCTICALLY WITH IMPROVED STABILITY: See PG 14.

BECOMING TWO FOR HEALTH & BALANCE: An open class focuses on the importance of diet and exercise. Yoga, fitness and meditation. Chari Zivak. Spencerville. Burlington. 7-8:30 p.m. \$20 for members. Info: 800-424-7000.

LIVING STRONG GROUP: See PG 14, 30-31. 8:30 p.m.

HEALTHY HEART GROUP: A heart-healthy class. Peak Performance, Williston, 5:30 p.m. Free. Info: 455-9549.

SLIPPER: See PG 10.

SUSTAINABLE LIVING/STAY: MORAL SUPPORT FOR OVERGROWN ACTION: Participants sample plant. Spencerville. Burlington. 7-8:30 p.m. Free. Info: 455-9549.

WHAT ARE YOU REALLY PRACTICING? Psychology at Mount St. Bernard's is a popular class for exploration of mindfulness and inside-out personal outcomes. Community Room. Mount St. Bernard's. Burlington. 7-8:30 p.m. Free. Registration. Info: 223-8330. See PG 10.

kids

ALICE IN WONDERLAND: Students get a chance to read and play with a new picture book. Mount St. Bernard's. Burlington. 7-8:30 p.m. Free. Info: 223-8330. See PG 10.

novelty & help

NEW NOVA: A film about the new no-nonsense world of the 21st century. 10:30 p.m. Free. Info: 223-8330. See PG 10.

NOVEMBER 13-14: 10:30 p.m. Free. Info: 223-8330. See PG 10.

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WILSON/SHORELINE CHURCH: BUDGET

10:30 p.m. Free. Info: 509-455-6556.

teaching

ADVANCED PAPERWORKS: Professional, quality, and value. 10:30 p.m. Free. Info: 509-455-6556.

novelty

NOVEMBER 13-14: 10:30 p.m. Free. Info: 223-8330.

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novelty

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TUE.18

community

NOVEMBER 18-19: 10:30 p.m. Free. Info: 223-8330.

novelty

NOVEMBER 18-19: 10:30 p.m. Free. Info: 223-8330.

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WORLDWIDE CHINESE See 102-662-3533.

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music

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events

STARS OF GOLDEN LIGHT: BURLINGTON An evening of stars and stories. 102-662-3533. Info: 102-662-3533.

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 8:30am - 8:45am **Agenda: Our Future Leaders with Rita Reed**
 Check out **WOMEN'S** Wed, Dec 4 8:30am - 8:45am **Agenda: Our Future Leaders**

SECURITIES. If you are interested in obtaining my new novel *Windows of the 40th Precinct* (October 2012, April 2013) and/or an financial assistance check on the VISA credit card, please go to www.visa.com and apply for a credit card. I will be happy to provide you with a check on the VISA credit card. I will be happy to provide you with a check on the VISA credit card. I will be happy to provide you with a check on the VISA credit card.

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**HISTORICAL THIEVES ABORTION
WORKSHOP WITH LEGALLY
BLONDE'S KATE WETHERHEAD**
KATE: A STUDENT OF DUNDUNTON
UNIVERSITY SCHOOL AND A THIEF

student of Fall Road in Belmont, and at the Castle Is the Square Theatre School in New York City was involved in the original cast of the Broadway production of *Lepidoptery*. The Musical Participants will come together with a musical theatre score, which will have

HOLIDAY HOMEPLANNING
Creating a 14-day holiday itinerary. This week's answers tell you what to do, how to do it, and what to expect. It's all here in this special holiday issue.

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and Core Flower's 18th annual opportunity for high school trainings at the AGS and AGO have been. Early on, we at Aesthetica, SciSource, and I, each submitted 100 videos or 1000-1500 worded (500-1000) stories for evaluation or review or 1000-1500 word punch card (optional). Journal Naga Center, 350-Daniel St., Blue Hall, Seattle, Spirit House Center, 1. Seattle, WA 98107-1000, journalnaga@earthlink.net

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You Can't Talk to the Dude

A not-quite-interview with Jonathan Richman

BY GAN BOLLES

Jonathan Richman doesn't do interviews for print media, actually, sometimes he does—he just makes it awfully hard. For one thing, we're told he doesn't use email or carry a cellphone when touring, which makes it tough to reach him. When he does grant interviews for print, Richman requests the reporter to either physically mail or fax questions to him, which he will return to kind, or the second time that no editing or changes take place.

According to his publicist, Richman is reluctant to be interviewed for print, stems from a mistrust of newspapers and magazines, the likely outcome of Florida mantras and half truths printed about him over the years. It's understandable he'd be leery of us.

So, first things first. On behalf of print media, Seven Days would like to apologize to Mr. Richman for the misinformation spread in his good news by our old school—and apparently unscrupulous or lazy—journal colleagues. We don't know what they were, but screw those guys. Seriously. We're humbled.

We've also learned that a few bad eggs spoiled our chance to chat with Richman. We would have loved to pick his brain about his time with punk-pioneers the Modern Lovers. We've long been curious about his role in the Tammy Faye Messner film *There's Something About Mary*. We'd like to ask him about his habit of reworking and recording so many of his own songs. We also heard he was once married to a girl from Vermont.

Also, our career pigeon called in sick and nobody in our office seems to remember how to use our fax machine, so a formal interview was out of the cards.

Well, we've gotta fill this space with something, so in lieu of actually communicating with Richman, we've taken the questions we might have asked him and used some of the songwriter's lyrics as answers. You can probably hear a few of these songs when he plays the Hayburn Theatre at Goddard College in Plainfield this Saturday, November 15.

SEVEN DAYS: You've moved around a lot. Boston, New York City, Boston again, Columbia, Maine, wherever you are now. What's with your wanderlust?

JONATHAN RICHMAN: I want the city, but I want the country, too. I want to be with my friends by the fire and the spotlight, but I want more, more in my life. Now I want a bar, happy hour, wine and I want a pick from Channel 18. I want the city, but I want the country, too.

SD: Gotcha. Kinda sounds like you should move to Burlington. Sep, weren't you married to a Vermontian once? Tell me about that.
Elle dorme en la casa donde ella sabe cuando Yvonne debe volver

all ramando de casa, siempre en arena. Elle dorme en la casa, hoy gran compaño Y ella...

SD: Uh, I don't speak Spanish.

JR: There she is, sleepin'. For more she's asleep! But I touchin' her shoulder 'cause I'm always curious to get closer. What I want is to get close. Meanwhile, back in the bed, I'm asleep 'n' a storm. And she's there Yvonne want to me. And I'm there to touchin' her arm. New beer and any legends startin' to interview. And that's good 'cause for me because I'm always trying to get closer. What I want is to get closer. Closer, closer, closer than we've been before. Always trying to get closer, that's where I want to go, so, "Hey wait a minute, Jonathan!"



SD: Don't get excited?
Don't I say I do and I never hide it.

SD: You say dog you! What do you like to do for fun as the weekend?

JR: Well, I was dancing at a nightclub one Friday night. And that nightclub bar was a little uptight. Yeah, I was dancing all alone, a little self-conscious. When some lady came up and said, "For dancing come with us." And soon—I was dancing in the lesbian bar, I was dancing in the lesbian bar.

SD: Who was your biggest musical influence?

JR: You can look at the hand and wonder where all that sound was coming from with just a few people there. Foreign sounds of the deepest types, sounds in stark in black and white stripes. Bold and break, sleep and rock. He, the heart's turned off and you're low on food. How in the world were they making that sound? The Velvet Underground.

SD: You write a lot about love. Do you have any relationship advice?

JR: Estacion por los obligar, se puede siempre separar. Y si quedamos juntos, quedamos no sea por fin.

SD: Dude. Spanish.

JR: We got together just for fun. With no obligation some maybe one. If we were gonna stay together, we'd stay together just for fun. I just wanted to be with her. Never wanted to be a wanderer nor a prisoner. And if we're gonna stay together, we'd stay together just for fun.

SD: I like that. But I bet you can go a little deeper.
JR: Don't ask me about love, 'cause I'm the wrong guy. I don't know how love happens, and I don't know why.

SD: Oh, come on...
JR: To win you must fight, or so they say. That with love things never seem to work that way. With love you can't win if love can't get in. And it can't pass the heart of a defender. To win in love you must surrender.

SD: Much better. You travel a lot. Any favorite places?

JR: See, I came from Boston. I've gotten to you about how I love New England. It's my favorite place. I've been all around the world, but I love New England best. I might be prejudiced, but it's true. I love New England best.

SD: No argument here. Sep, you've been at that for more than 40 years. What have you learned in that time?

JR: Well, we'll begin on this Earth for a little while. Then continue on the stars and make stars sounds. When we love again, miracles will start to happen. In fact I've got this bag that's been building up. Can it do the job? Oh yeah, it's tough enough. 'Cause when we love again, miracles gonna start to happen. ©

INFO

Jonathan Richman plays at the Hayburn Theatre at Goddard College in Plainfield on Saturday, November 15, 8 p.m. (SD 25)

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JONATHAN
RICHMAN

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BACKSTAGE PUB: *Grassroots* with Jimmy Red (open) 10 p.m.

HIGHER GROUNDS BALLROOM: The
Redwolves: *Red Warming Blues* (rock) 10 p.m. - 12:30 a.m.

WINDUP: Live and Unwind
LOUNGE: Mike Daugherty (all rock, no cover) 10 p.m. - 12:30 a.m.

JURING CAFE & Tavern: RAINBOW
Brewery & Harry Montgomery (acoustic) 7:30 p.m. - 10 p.m.

ON TAP BAR & Grill: Sophie & Jeff
Acoustic Rock 9 p.m. - 11 p.m.

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CHARLIE & S: South Passes (acoustic rock) 10 p.m. - 12:30 a.m.

MATTY STERN'S: Ladies Night with *Beck* (acoustic) 10 p.m. - 12:30 a.m.

POINTER PINE (MONTPELIER):
Evening DJ Soundset Party 10 p.m. - 12:30 p.m.

DEEPT HILLER'S: Weekly Rock
Shows with *Rock Legends* 10 p.m. - 12:30 a.m.

BRADLEY BARR: Ladies Night with *Beck* (acoustic) 10 p.m. - 12:30 a.m.

steve/muggs area

THE BLUE & BARR'S: The Redwolves (acoustic) 10 p.m. - 12:30 a.m.

ROCK & PLACE: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

ROCK & MOUNTAIN: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

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middlebury area

CLYDE LANE: City Limits (acoustic) 10 p.m. - 12:30 a.m.

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TWO BROTHERS: LIVING LIVING
A STAY (all rock) 10 p.m. - 12:30 a.m.

northwest kingdom

PHAT ARTS VENTURE: You Know One
10 p.m. - 12:30 a.m.

THE STRIDE: Karaoke 10 p.m. - 12:30 a.m.

outside reynolds

MONTEPULCER: Rock (acoustic) 10 p.m. - 12:30 a.m.

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SAT.16

burlington

OLD HARBOR: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

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Hungry, Hungry Hipsters

The Reynolds are a bit like the *Seinfeld* of their native New Orleans gambles. For starters, there are a lot of ingredients – seven, to be precise, including standard rock instruments with a pinch of horns and pedal steel guitar. The band has a base of classic rock and roll – which accounts for their name, – but spurs things up with elements of funk, country and anything else they find in their married kitchen cabinets. The result is a complex stew that constantly reveals new flavors and textures. Catch the Reynolds at the Higher Ground Ballroom in North Burlington on Friday, November 11, with beardhead rockers REDWORMED BLUES.

THE MONKEY HOUSE: The University
the Redwolves (acoustic) 10 p.m. - 12:30 a.m.

**ON TAP BAR & GRILL: Two Cents
10 p.m. - 12:30 a.m.**

ROCK & PLACE: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

ROCK & MOUNTAIN: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

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Enter the Stage (The Beatles in bar) 8 p.m. - 10 p.m.

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THE BLUE & BARR'S: The Redwolves (acoustic) 10 p.m. - 12:30 a.m.

barre/montpelier

BAILEY BARR & BUNNYSIDE
Enter the Stage (The Beatles in bar) 8 p.m. - 10 p.m.

**CARVEY GROUND CAFE: Two Cents
at the Red Warming Blues (rock) 10 p.m. - 12:30 a.m.**

CHARLIE & S: South Passes (acoustic rock) 10 p.m. - 12:30 a.m.

MATTY STERN'S: Ladies Night with *Beck* (acoustic) 10 p.m. - 12:30 a.m.

POINTER PINE (MONTPELIER):
Evening DJ Soundset Party 10 p.m. - 12:30 p.m.

DEEPT HILLER'S: Weekly Rock
Shows with *Rock Legends* 10 p.m. - 12:30 a.m.

BRADLEY BARR: Ladies Night with *Beck* (acoustic) 10 p.m. - 12:30 a.m.

steve/muggs area

THE BLUE & BARR'S: The Redwolves (acoustic) 10 p.m. - 12:30 a.m.

ROCK & PLACE: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

ROCK & MOUNTAIN: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

THE BLUE & BARR'S: The Redwolves (acoustic) 10 p.m. - 12:30 a.m.

middlebury area

CLYDE LANE: City Limits (acoustic) 10 p.m. - 12:30 a.m.

CLYDE LANE: City Limits (acoustic) 10 p.m. - 12:30 a.m.

TWO BROTHERS: LIVING LIVING
A STAY (all rock) 10 p.m. - 12:30 a.m.

northwest kingdom

PHAT ARTS VENTURE: You Know One
10 p.m. - 12:30 a.m.

THE STRIDE: Karaoke 10 p.m. - 12:30 a.m.

outside reynolds

MONTEPULCER: Rock (acoustic) 10 p.m. - 12:30 a.m.

MONTEPULCER: Rock (acoustic) 10 p.m. - 12:30 a.m.

MONTEPULCER: Rock (acoustic) 10 p.m. - 12:30 a.m.

SUN.16

burlington

OLD HARBOR: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

OLD HARBOR: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

OLD HARBOR: Redwolves (acoustic) 10 p.m. - 12:30 a.m.

chittenden county

BACKSTAGE PUB: Grassroots with Jimmy Red (open) 10 p.m.

HIGHER GROUNDS BALLROOM: The
Redwolves: *Red Warming Blues* (rock) 10 p.m. - 12:30 a.m.

WINDUP: Live and Unwind
LOUNGE: Mike Daugherty (all rock, no cover) 10 p.m. - 12:30 a.m.

JURING CAFE & Tavern: RAINBOW
Brewery & Harry Montgomery (acoustic) 7:30 p.m. - 10 p.m.

ON TAP BAR & Grill: Sophie & Jeff
Acoustic Rock 9 p.m. - 11 p.m.

11/12/13 11/13/14 11/14/15 11/15/16 11/16/17 11/17/18 11/18/19 11/19/20 11/20/21 11/21/22 11/22/23 11/23/24 11/24/25 11/25/26 11/26/27 11/27/28 11/28/29 11/29/30 11/30/31

PHOTO: JEFFREY M. HARRIS

11/11/12

World Views

Valerie Hird, Burlington artist BY KEVIN J. KELLEY

The remote mountain parts of western Asia and northern Africa share key characteristics with Vermont, says Burlington artist Valerie Hird, despite the vast geographic and cultural distances separating them.

"They help out one another," the painter and traveler explains in an interview at her home studio on North Avenue. "They're hospitable to strangers. They're living at a subsistence level of animal husbandry. It all reminds me of the farm I grew up on."

Born in Massachusetts in 1953, Hird moved with her parents to a Northeast Kingdom dairy farm when she was 7 years old. She lived in Vermont much of her subsequent life, with stints at Beloit College in Wisconsin (where she dropped out after two years) and the Rhode Island School of Design (where she earned a bachelor of fine arts in painting). Hird now spends a couple of months a year at the Key West, Fla., winter home of her partner, Frank Marshall, whom she describes as a "gloriously retired" film producer.

Biting studied anthropological dissection, Hird married, in the mid-1960s, to get a couple of gigs on digs. She started in Panama, in expectation she landed, then went to Egypt, where she encountered desert tribes that would transform her art.

Most years since then, Hird has returned to live among the Bedouins, Berbers, Tuareg or Kikuyu peoples for a month or more. She always presents her hosts with gifts of gratitude, but she acknowledges having received much more than she has given.

Painting to some of the earth's most treasured she acquired in her travels, which now cover her living rooms walls with geometric patterns, Hird notes, "They have the shape and the drupe of the landscape." Her own compositions, she adds, have been profoundly influenced by these workings made exclusively by women. "My work is a reflection of their tentacles and the stories they tell," Hird explains.

Hird is especially smitten with creation myths, as evoked by her current show, "Origination," at the Nobu Miami Gallery on Fifth Avenue in



Manhattan. In this grouping of 36 oils, she depicts the birth of the elements — earth, air, water and fire — and their coalescence to form our planet and the terrestrial beyond. The two largest pieces, each 8 feet by 12 feet and each priced at \$120,000, resemble the Hubble space telescope's disorienting photos of stars being spawned as cosmic eruptions.

A couple of the smaller works, which go for \$15,000, show seeds

thrusting forth tendrils that are becoming vines. And in some radiant paintings, twisty strands resembling double helices writhe beneath an unsettled sky.

The "Origination" series focuses on the foundations of the natural world. Hird doesn't want her renderings of the birth of Earth to be seen as a prelude to the arrival of humans — who, she says, will appear in a suite of paintings she expects to complete in

a few years. Hird's abstractness attests to her ability to produce human figs. They include convincing renditions of people she's met in souks and ecosystems.

Humans were likewise absent from Hird's 2002 show at Nobu Miami, titled "The Fifth Day." Another creation series, it portrayed the formation of land and sea illuminated by primordial light and culminating in the arrival of birds, which the God of the Old Testament is said to have incarnated on the fifth day.

While the colors and patterns of Hird's compositions, then and now, include sweet similarities to the tribal tentacles she collects, passages in a few of her paintings can also be read, at least by Vermonters, as sensibler views of the Green Mountains. The artist doesn't dispute that interpretation. "My work is a product of all I've seen," she says.

How did an artist with a modest portfolio and no connections to the New York art world manage, in 1993, to place her work with a prestigious gallery? With a combination of charisma and talent.

Hird did what many young, ambitious artists do: the sent slides of her work to a scattering of Manhattan galleries. Nobu Miami, a dealer from Cokochin, was sufficiently intrigued by Hird's sampling, the artist relates, to tell her to produce "a real body of work and then come back and show me." Hird, who had founded a gallery of her own — Passagepoint — in Wisconsin in 1978, duly dropped everything and worked for two years to produce a cohesive set of paintings in a signature style.

Miami was impressed, Hird was mollified — and still is. "Quite honestly, I didn't deserve it," she says of her sudden ascent to high end buyers.

Nobu is very aggressive in her pricing," Hird observes. Even with the 50 percent cut the gallery gets on every sale, it doesn't take too many purchases to bring some financial security to a Vermont-based artist such as Hird, who has also shown her work at local venues like the Andy E. Tarnett Gallery in Burlington. Her annual income isn't

10 DAYS/THINGS/ARTS & IDEAS • BY PATT

LAND & LIGHT IN WATER & AIR? The amount of land in London needs features more than 100 feet long and as wide as a contemporary photography print. Through December 29, info 646-5300. *Longwood Gallery in Jeffersonville*

LANDSCAPE TRADITIONS: The new wing of the Jefferys Center Contemporary Art Center works to bring its own artists. Through January 1, info 803-591-5100. *Jefferys Center Gallery & Sculpture Park in Moore*

LAUREN STAMATI: "In a Moment" Recent artwork photography and sculpture and other mixed-media sculpture. info 646-5300. *Longwood Gallery in Jeffersonville*

LIBERTY ART ACTIVISM REVOLUTION: In search of art activism by cultural and educational institutions that use social media, storytelling and visual mediums to promote political change. The art will be of various artists. *Art Center*—Thursday, November 12, 6 p.m. *MATTHEW CHISTOPHER* "The art of consciousness: contemplation of everyday spaces in America." Through November 23, info 202-638-2021. *Jefferys Center Gallery in Moore*

MONICA JANE FREY: "The Redding Line" photographs and video created during the Seattle Redding Line project as an artist-in-residence at the studio center. Through December 1, info 616-270-7700. *Studio Center Gallery in Johnston*

W. DAVID FORNELL & PETER FISHBURN: *Expositional Matter & Repetition: The Notion of the Image Revisited*—surrealist-inspired collages by two Missouri artists. Through November 17, info 636-1600. *Julian-Sank Museum Gallery in Johnsonville*

mid river valley/waterbury

TIMOTHY PARTHAS: "Photography in the studio" by Tim Parthas. Through January 1, info 202-638-2021. *Jefferys Center Gallery in Moore*

ELLEN HALL-BLUE: Oil and watercolor paintings of Vermont's beauty and landscapes by the East Montpelier artist. Through October 21, info 802-887-1000. *Whitcomb Festival of the Arts Gallery in Waterbury*

middlebury area

DAVID B. YELIN: A *WINTERING* CYCLE: "DAVID B. YELIN: A WINTERING CYCLE" is a series of drawings by David Yelin. By David Yelin and the artist's wife, Susan, the series is a collection of the artist's work. Through December 1, info 802-887-1000. *Whitcomb Festival of the Arts Gallery in Waterbury*

WILLIAM HARTWIG AND ALVINHO: A print and oil photographs that use the lens not to document reality but to capture the "inner world" of the human mind. Through November 11, info 802-887-1000. *Whitcomb Festival of the Arts Gallery in Waterbury*

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Christy Mitchell The *SPACE* Gallery on Pine Street often displays eclectic, mixed-media art, and this month's show is no exception. This time it features not the usual group exhibit but solo installations of work by gallery founder and creative director Christy Mitchell. "Cold Call" makes its art inspired by 1960s household imagery, accompanied by manipulated objects such as old telephones. (Pick up a receiver and hear a recording of Mitchell's voice chatting casually as though on a break, about daily struggles and experiences.) The work, she writes in her gallery statement, is an exploration of "the risks of marriage and the dynamic of expectations between men and women." Through November 29. *Christy Mitchell at the reception for "Cold Call"*

rutland area

THE ART OF BEING: Christy Mitchell's art is a collection of personal stories about a difficult time in her life. Through November 11, info 802-887-1000. *Whitcomb Festival of the Arts Gallery in Waterbury*

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SON-BEEN PHOTOGRAPHY: "Expositional Photography and the Art of the Image" is a collection of the artist's photography and art. info 646-5300. *Longwood Gallery in Jeffersonville*

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PETER WINTON & RICHARD MILLER: "The Art of the Image" is a collection of the artist's photography and art. info 646-5300. *Longwood Gallery in Jeffersonville*

champaign islands/northeast

PETER WINTON & RICHARD MILLER: "The Art of the Image" is a collection of the artist's photography and art. info 646-5300. *Longwood Gallery in Jeffersonville*

upper valley

THOMAS WINTON: "The Art of the Image" is a collection of the artist's photography and art. info 646-5300. *Longwood Gallery in Jeffersonville*

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Jeff Danziger

Political cartoons by New York City-based Jeff Danziger regularly appear in publications such as the *New Yorker*, *Parade*, the *Wall Street Journal* and the *Boston Herald*, among others. This week at the Helen Day Art Center in Stone, Danziger gives a talk and introduces *Cartoonists, Protesters of Democracy: The French documentary, which profiles 12 political cartoonists from around the world, was selected for the 2004 Cannes Film Festival. Danziger is the sole American cartoonist interviewed in the film. Helen Day hosts the screening and talk in conjunction with its current exhibit, "Utmost: Art, Activism & Revolution." The sobering and viscerally stunning exhibit features work by emerging and professional artists working in conflict zones around the globe. "Utmost" runs through November 28. Danziger's talk is Thursday, November 14, 5-8 p.m.; a book signing and Q&A follow the film screening. Pictured: A cartoon by Danziger.*

manchestery/birmingham

JUHN KARRIN: "Clash and/or: paintings and sculpture by the Vermont artist, who is the subject of the gallery's second exhibition, 'Johann'." Through November 22. Info: 335-1900. Gallery at 36 Haven Street.

MARGARET LAMPE KANNITZKE: "Reclaiming Representation in Time: 20 years of art, film, and music by the Vermont artist." Through December 30. Info: 447-1211. Stone region Museum.

outside region

SEANIAN PROSPECTIVE: HIGHLIGHTS FROM THE BIRMINGHAM COLLECTION: "An exhibition of selected works from the collection of the Birmingham Museum of Art, featuring works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

ART AND CIVIL RIGHTS IN THE SOUTH: "More than 100 years of civil rights in the South, featuring works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

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FROM MANHATTAN TO MANCHESTER: IMPRESSIONISM TO EXPRESSIONISM, 1900-1950: "A collection of works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

THEY SAY I'M A MANHATTAN MAN: "A collection of works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

JUDITH VIGIL: "New York City artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

LES COLORED: "A collection of works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

YAN A GRAPHIC ARTS TIMECAPSULE, EUROPE 1950-1960: "A collection of works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

POINTER: "A collection of works by the artist, who is the subject of the gallery's second exhibition, 'Johann'." Through December 21. Info: 335-1900. Gallery at 36 Haven Street.

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movies



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BLIND CINEPLEX 4

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Wednesday 12 — Thursday 12

Genre:

Big Item 5

Information:

Don Judge

Friday 12 — Saturday 12

Genre:

Big Item 5

"Quint and Dunbar" to

Information:

Don Judge

Saturday 12 — Sunday 12

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ESSEX CINEMAS & T-REX THEATRE

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404-1004 essexcinemas.com

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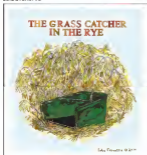
fun stuff

MORE FUN! STRAIGHT DOPE (P20)
CALENDAR & SUDOKU (P.C. 4) & CROSSWORD (P.C. 5)

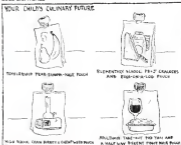
DAVE LAMP



EDIE EVERETTE



LULU EIGHTBALL



MICHAEL DEFORGE



Curse, Felled Again

When Dustin Rine, 35, fled from an auto dealer gear store in Chattanooga, Tenn., with stolen merchandise he found himself pursued by store employees and customers, all long-distance runners. They chased him down the street, through parking lots, over a neighborhood house, fence and into nearby woods. By then, assistant manager Eric Loeffel had, "He was definitely losing wind." Laughing and the other runners caught up with the suspect and held him until police arrived. (Chattanooga's Times Free Press and Total Runner)

Pot Polley

England's third-tier soccer club Rochdale is using powerful grow lights confiscated during drug raids to improve the turf on its field. Police denied the lights to avoid having to pay for their disposal. Growtech keeper Gid Milson said the team now has a lighting system comparable to rigs used by Premier League clubs that cost upwards of \$44,000. (Associated Press)

Battle of the Bulge

Women whose large old men make it difficult to slip up tight-fitting, knee-high boots are turning to doctors, who report growing popularity for plastic

surgery to combat "boot bulge." "It's a tricky procedure," said Dr. Matthew Schulman, a New York City plastic surgeon. "You're using maximal precision to take out very small amounts of fat." The procedure requires up to 10 months for recovery and is impossible for women who're not sure about having to avoid bike rides or runtimes because their calves are all muscle. Schulman noted, explaining, "There has to be at least a little fat there to perform the procedure." (ABC News)

When Guns Are Outlawed

A man broke into a home in Zephyrhills, Fla., and tried to sneakily sneak an 80-year-old woman, but she fought him off with her vacuum cleaner. Authorities said that when she's for help, the suspect fled, taking the vacuum cleaner with him. (St. Petersburg's Bay News 9)

Silence Is Golden

The latest trend to resort services is silence. Hotels from luxury resorts to business travel chains are curtailing

some free tones, triple paged glass, soundproof walls, extra padding under carpets, door seals and TVs that won't exceed a certain volume. Some hotels offer digital detox packages that include locking guests' phones away for self-checking. Other hotels are promoting activities designed specifically to slow guests down, tone down the noise and

allow them to tune into their inner voice. "Everybody needs to try at least once to disconnect from their devices and to reconnect with their partner, wife or family," said Pascal Peretti, general manager of the Four Seasons Costa Rica (Fortune and the Top Tour)

Ego Trip-Ups

Federal prosecutors in Minnesota charged 28 people with causing counterfeit checks using details from Instagram photos. The group obtained individual account numbers and bank routing information by searching hashtag #myfirstpaycheck, whose people post photos of themselves holding their paychecks. "This case is representative of a recurring trend

the migration of traditional street criminals to white-collar fraud," U.S. attorney Andrew Luger said. (CNN)

Frozen Assets

The latest food trend is artificial as Joe Ambrose, founder of Fontaines Inc., which supplies hotel-checked frozen water to 20 restaurants and caterers in the Washington, D.C., area, said he filters minerals from tap water that makes ice cloudy and then puts the water in a machine that turns out 200- to 300-pound blocks of crystal-clear ice. A hand saw then cuts the blocks into 26-pound slabs or 4-inch cubes. Restaurants charge \$1 or more per cube. The selling point, besides aesthetics, is that the larger cubes melt more slowly so they don't water down the drink. "If you're going to get a drink that's \$15," Ambrose said, "it better have the best ice." (NPR)

Fire Power

A crematorium caught fire in Houston, Tex., while an employee was cremating a 500-pound body. "The body was so obese that the actual body fit came off and went straight up the stack," manager Jerry Hendrix said, and then "the grease hit the roof and started the fire" (Richmond's WRBW-TV)

JEN SORRENSEN



HARRY BLISS



FRAN KRAUSE

DEEP DARK FEARS



I AM NOT THE ORIGINAL OWNER OF MY BOSS.



I WAS ONCE A WANDERING GHOST, I STOLE IT.



WHENEVER I HEAR VOICES, I KNOW.



IT'S THE ORIGINAL OWNER, TRYING TO MAKE ME LIVE.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neurosis illustrated in these pages.

RED MEAT

period inspiration from satirized comedy shorts

from the cartoonists of MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW



KAZ



Now is an excellent time to upgrade your attitude and otherwise tendencies.

TAURUS (April 20-May 20) You planets around Neptune, material is called delusion. Be it an analysis of our suspension, vision and oxygen. Until recently no one had actually seen it because it was so deep underground it can't be reached by going down. Scientists have only known about it from studying how antiquity workers mined through it. That changed in the last few years when two meteorologists found delusion to be an ancient resource. They were able to analyze the masses of this issue about for the first time. I predict a complete development for you. Yours. In the coming months you will become more familiar with it, care part of you that has always been a mystery. The revelations may occur with the help of an influence that resembles a meteorite.

GEMINI (May 21-June 20) Some comparing the earth we learned that others are extremely spacious use risks even to try to control their minds. They were in fact able to protect themselves, think the real delusionists. But a recent study shows that this protective behavior has effects that opposite to what it's supposed to be. In fact, it actually amplifies the volatility of the delusionists, making it even more likely that real control signals would work their delusionary magic. The problem probably does not apply to you, but I suspect you are suffering from a complete glitch. An approach you're pursuing or an attitude you're exhibiting is having an impact contrary to what you envision. Now is an excellent time to make adjustments.

CANCER (June 21-July 20) I can't remember the last time you've had as much artistic freedom as you have now. It's as if we have given you a view of wild cards and a ticket to play with you expanded weekly. Answer to the point as much as you usually do. You are less subjected to the demands of duty and the constraints of karma. Here's the real perk: You have been authorized by both the higher powers and lower powers of the cosmos to fill in your 16th wheel with what's missing. Everything!

LED (July 21-Aug. 20) For much of its history the US Presidents claimed ownership. Check out the new Presidents expanded weekly.

of the ocean within three miles of its coasts. That changed in 1982, when the National Geographic decided that the ocean is now more swimmingly over the ocean as for its oceans. Worldwide, the National Geographic is now more swimmingly over the ocean as for its oceans. I know you to use older a compass, expansion in the coming months. Look. Some more space. Some further problems go. Ask for a bigger part of everything.

VIRGO (Aug. 23-Sept. 22) Planets most renowned ghost hunter is frustrated. Having invented a device in spiritual detection equipment, Peter Shukerovitz finds that there are fewer and fewer spaces to investigate as the years go by. It's not qualified to speak about the situation or not the whole world is missing a piece in the ghost population. But I'm confident that this is exactly what is happening for you. Weigh. Heavily the haunted elements of your life have begun to disintegrate. And in the next eight months, I expect that you will be freed from most, maybe all, of the ghost and petting problems that attached themselves to you once upon a time.

LIBRA (Sept. 23-Oct. 22) "To improve it to change so to be perfect is to have changed often." Western Church said that, and now I'm putting it along to you - with one caveat. I don't expect you to perfect and never will. To seek for perfection is only it may set up a road to expenditure, that lead to bad mental hygiene. It tempts you to make messy experiences some of which might be essential to your growth. To tell after a second round of growth's results for your sake, it's not good to improve just must change. If you want to keep improving, you must change often. And the coming months will be prime time for you to keep improving and improving and improving.

SAGITTARIUS (Nov. 23-Dec. 20) Ancient planets were called Mercury, Venus, Mars, Jupiter and Saturn because all of those planets are visible to the naked eye. From the second millennium BC until the late 20th century, only three additional planets were found: Uranus, Neptune and Pluto. (Pluto was later considered as a dwarf planet, however.) Then, in recent centuries, more began to leave planets orbiting other stars. In and spectacular day in February of 2004 NASA announced it had identified 76

new planets. I foresee a similar update for you in the next seven months. Significant. Your risk of discovery is about to come.

CAPRICORN (Dec. 22-Jan. 19) When John Lennon's 37-year-old father died in 2001, one inherited his large collection of old records. It included a tape created by M.C. Field. Some stories, some letters. About. Let me know more a brother not owned by several. Some Cade and Haggard. Some of the best. Many items turned out to be quite valuable to collectors. One tape holder offered to buy the famous guitar for \$100,000. I suspect that, in the coming months, you will experience events that have been considered in the story. For example, the signs you receive may not be what you expected, but could turn out to be more useful than you imagined.

AQUARIUS (Jan. 20-Feb. 18) Here's your assignment. Get more organized and purposeful. You're not doing it. This is how you're aggressively to bring those first goals experience into your life. In offering these predictions, I'm not overlooking irresponsible decisions that as it is to my view you will become a better version of those you are now. You're making your commitment to pleasure. You will carry out your debts with more aplomb and effectiveness. Raising your pay quarters is actually a route for becoming a better version being.

PISCES (Feb. 19-March 20) The American Aquarians have 100 million more than the rest of the world. They are the seventh largest group in the world. And yet they have thrived over the years. Their average height is 5'10" (1.78m), but when they were young they were probably taller than that. What happened? There has been constant motion caused by having planets move less. Saturn, Uranus and Neptune (Pluto and comets) have also played a role. Because when water freezes, it expands, creating a swelling force. I imagine that we make out his response to the Aquarians: a symbol of all things possible for you in the next eight months. Improve. Through steady work, actions you can significantly grow even a mountainous obstacle.

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Scorpio
(Oct. 23-Nov. 21)

"See in the past," said comedian Mel Brooks. "Now when it's bad, it's not pretty good." That's a generalization, of course. The more you can think of things in your past when in different parts and emotions are more just plain bad. They work with you as the one who is the principle. Scorpio, State of the first stage in life you can't be applied. They are always lost moderately pleasant and interesting and lucky - and usually more than just and really so. According to my reading of the astrological signs, your immediate future will be filled with the best of these four things.

ARIES (March 21-April 19) We all have old drive and otherwise tendencies. They are fundamental to being human. So the challenge is not to let those things - traits, not possible - but rather to harness them. If you hope to keep them from dragging you down, you must work hard to channel them into activities that enhance your life. How are you doing on the score? Don't let your childhood dependent on a person, your career or your relationship. If you do, you will have the chance to grow when you face your fears and the willpower you have as you face your fears from your environment.

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Wednesday, November 19th • 11am - Close

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Saturday, November 22nd • 6pm - 9pm

Arts Riot VT Cider Party: 400 Pine St, Burlington, VT

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